

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3304.

SATURDAY, FEBRUARY 21, 1891.

THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL SOCIETY OF LITERATURE.
20, Hanover-square, W.—EVENING MEETING, WEDNESDAY, 12th February, 1891. Sir PATRICK COLQUHOUN, President, in the Chair. A Paper will be read by Dr. LEITNER on the Tenth International Congress of Orientalists, 1891.

COLLEGE of PRECEPTORS.

LECTURES for TEACHERS.
A Course of Twelve Lectures on 'The Characteristics and Development of the Child,' by JAMES SULLY, M.A. LL.D., late Examiner in Mental and Moral Science in the University of London, will commence on THURSDAY, February 20th, at 7 P.M.
The Fee for the Course is Half-a-Guinea; Members of the College free.

A Syllabus of the Course will be forwarded on application to the Secretary.
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Patterns and Proofs, in Gold, Silver, and Bronze.
The Oldest Coin Dealers in London.
Established 1772.

COINS.
NUMISMATISTS,
2, GRACECHURCH-STREET, LONDON, E.C.,
Respectfully invite an inspection of their extensive Stock of
FINE AND RARE COINS,
Patterns and Proofs, in Gold, Silver, and Bronze.
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Respectfully invite an inspection of their extensive Stock of
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Patterns and Proofs, in Gold, Silver, and Bronze.
The Oldest Coin Dealers in London.
Established 1772.

Sales by Auction

Wines of the late Right Hon. LORD DERAMORE.

MESSRS. CHRISTIE, MANSON & WOODS
respectfully give notice that they will SELL by AUCTION, at
their Great Rooms, King-street, St. James's-square, on TUESDAY,
February 24, at 1 o'clock precisely (by order of the Executors), a
PORTION of the CELLAR of WINES of the late Right Hon.
DERAMORE, comprising about 40 Dozens of Pommery and Greno's
Champagne of 1874 supplied by Juster & Bros.—Chateau Mareau
of 1865—Leoville-Barton of 1874 and old Dore, bottled in 1850, now lying
in the cellars at Grosvenor-place.

Samples may be had, on paying for the same, and Catalogues had.

The Cellar of Wines of the late W. B. EASTWOOD, Esq.

MESSRS. CHRISTIE, MANSON & WOODS
respectfully give notice that they will SELL by AUCTION, at
their Great Rooms, King-street, St. James's-square, on TUESDAY,
February 24, at 1 o'clock precisely (by order of the Executors), the
CELLAR of choice OLD WINES of W. B. EASTWOOD, Esq., deceased,
late of Kingswood, Englefield-green, Surrey, Gloucester-square, com-
prising about 500 Dozens, including fine Apostles, Dukes's, Montilla,
Domingo, Amoroso, Sedoso, Pale, Golden, and other fine old Sherries,
chiefly shipped by Gonzalez, Ryas & Co.—Port of the vineyards of 1847,
1853, 1861, and 1875, shipped by Cockburn, Dry, Romaine, Taylor and
Hunt—Claret, Chateau Margaux, Chateau Latour, Chateau Leoville of
1865, 1868, 1874, and 1878, chiefly of Barton & Guestier's shipping
—Bordeaux, Irroy's Carie d'Or of 1874 and 1875—Martell &
Hennessy's Brandy—and other choice old Liqueurs, nearly all supplied
by Messrs. Holdsworth & Blackburn, of Pall Mall.

Samples may be had, on paying for the same, and Catalogues had.

The Cellar of Wines of the late COLERIDGE

MESSRS. CHRISTIE, MANSON & WOODS
respectfully give notice that they will SELL by AUCTION, at
their Great Rooms, King-street, St. James's-square, on THURSDAY,
February 25, at 1 o'clock precisely (by order of the Executors), the
CELLAR of fine WINES of COLERIDGE J. KENNARD, Esq.,
deceased, late of Upper Grosvenor-street, comprising about 250 dozens
including old pale, golden, and brown Sherry—East India Madeira—Port
of the vineyards of 1820, 1834, 1840, 1847, 1848, 1851, 1861, and 1868—Claret,
Chateau Lafite of 1838, 1862, and 1868—Leoville of 1870—Clos d'Estour-
nel, &c.—and Cliquet's Champagne of 1868—Chateau Lafite of
the vineyards of 1834, 1847, 1853, 1861, and 1863—Chateau Lafite
of 1868—Perrier Jouet, Pommery, and other Champagne, &c., from different
Private Cellars.

Samples may be had, on paying for the same, and Catalogues had.

The Service of Plate of the late JOHN FRANCIS BULLER,
Esq., of Morval; of the late Mrs. CAROLINE BOYCE,
&c.

MESSRS. CHRISTIE, MANSON & WOODS
respectfully give notice that they will SELL by AUCTION, at
their Great Rooms, King-street, St. James's-square, on THURSDAY,
February 25, at 1 o'clock precisely (by order of the Executors), the SER-
VICE OF OLD ENGLISH SILVER PLATE of JOHN FRANCIS BULLER,
Esq., deceased, late of Morval, Cornwall, including a beautiful Epergne,
Three very fine Sugar-baskets, Table Candelsticks, &c., of the time of
George I. and II.—a large number of old English Forks and Spoons,
about the time of Queen Anne—Bread-baskets, Waiters, Entire Fishes,
Sauces, Boats, Escap shells, Saltcellars, Tea and Coffee Pots, and other
Useful and Ornamental Silver—a fine large Rosewater Dish—and other
Foreign Silver—and a variety of Plated Articles. Also Old English
and Useful Plate, sold by the late Mrs. Caroline Buller, and some
CAROLINE BOYCE, deceased, late of Cambridge-square; and some
fine Pieces, including Two Elizabethan Chalicees, the Property of a
GENTLEMAN.

May be viewed two days preceding, and Catalogues had.

The HALDON HOUSE HEIRLOOMS.—The Collection of
Porcelain and Decorative Objects.

MESSRS. CHRISTIE, MANSON & WOODS
respectfully give notice that they will SELL by AUCTION, at
their Great Rooms, King-street, St. James's-square, on FRIDAY,
February 26, at 1 o'clock precisely (by order of the Trustees of the
Right Honourable Lord Haldon, under the Order of the High Court
of Justice), the COLLECTION of old ORIENTAL PORCELAIN, in-
cluding splendid large Vases, Cisterns, and Dishes of Enamelled
and Jasper Porcelain—some old Worcester and Chelsea—some fine
Cabinets—a Writing Table of engraved Ivory—Chippendale Glasses, and
other Decorative Objects.

May be viewed two days preceding, and Catalogues had.

The Collection of Porcelain and Ornamental Objects of the late
JOHN FRANCIS BULLER, Esq., of Morval.

MESSRS. CHRISTIE, MANSON & WOODS
respectfully give notice that they will SELL by AUCTION, at
their Great Rooms, King-street, St. James's-square, on FRIDAY,
February 26, at 1 o'clock (by order of the Executors), the COLLECTION
of OLD PORCELAIN and ORNAMENTAL OBJECTS of JOHN FRANCIS
BULLER, Esq., deceased, late of Morval, Cornwall, comprising a Pair of
fine Chinese powdered Blue Vases—an old Worcester Dessert Service
of the highest quality—old Worcester and Chelsea Services—and Specimens
of old Royal, Lowestoft, Salopian, and Swansea—fine Battersea Enamel
Cabinets—and a few Miniatures and Objects of Vertu.

May be viewed two days preceding, and Catalogues had.

The HALDON HOUSE HEIRLOOMS.—The Collection of
Pictures.

MESSRS. CHRISTIE, MANSON & WOODS
respectfully give notice that they will SELL by AUCTION, at
their Great Rooms, King-street, St. James's-square, on SATURDAY,
February 27, at 1 o'clock precisely (by order of the Trustees of the
Right Honourable Lord Haldon, under the Order of the High Court
of Justice), the COLLECTION of capital PICTURES by Old Masters,
removed from Haldon House, Exeter, including the Embarkation of
V. Paulina by Claude, the figures by F. Lauri—Charles II. sailing from
the Scheidt, an important work of W. Van de Velde—a grand garden
grand front, 12 ft. long, and 12 ft. high—Dogs and Wild Cats, a
Scene, with Game, a chef-d'œuvre of Weenix—Dogs and Wild Cats, a
work of van der Sijpe—Two fine Works of Jacob Ruysdael—also
capital Works of

Artols	De Vliet	Van der Neer
Herem	Ingelbach	Vermet
Herem	Mouchon	W. H. H.
B. Canaletto	Fannini	Wouvermans.
Cuy	Van Goyen	

All in a very genuine state.

May be viewed two days preceding, and Catalogues had.

Old Family Portraits by Sir Joshua Reynolds, and others from
the Collection of the late JOHN FRANCIS BULLER, Esq.,
of Morval.

MESSRS. CHRISTIE, MANSON & WOODS
respectfully give notice that they will SELL by AUCTION, at
their Great Rooms, King-street, St. James's-square, on SATURDAY,
February 28, at 1 o'clock (by order of the Executors), THIRTEEN OLD
FAMILY PORTRAITS, the Property of JOHN FRANCIS BULLER,
Esq., deceased, late of Morval, Cornwall, including Mrs. Anne Buller,
wife of John Buller, Esq., of Morval, a very fine Work of Sir Joshua
Reynolds, engraved by S. W. Reynolds; also Portraits of James Buller,
Shillingham, M.P. for Cornwall, and of John Buller, by Sir Joshua
Reynolds; also Portraits of Chief Justice Pollexfen, Sir Jonathan Tre-
lawney, one of the Seven Bishops committed to the Tower by James II.,
Chief Justice Buller, and other interesting Portraits.

May be viewed two days preceding, and Catalogues had.

The Collection of Pictures of the late JOHN C. WOMBWELL, Esq.

MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will **SELL BY AUCTION**, at their Great Rooms, King-street, St. James's-square, on **SATURDAY, February 23, at 1 o'clock** (by order of the Executors), the valuable **COLLECTION OF PICTURES BY OLD MASTERS**, formed by that well-known connoisseur **JOHN CALVERT WOMBWELL, Esq.**, deceased, including a Classical Landscape by Claude, engraved in the Liber Veritatis—A View of Amsterdam by Rackhuyzen—and Examples of

Albano F. Guardi Nattier
Canaletto Lingelbach Rubens
Dietrich Lancret Teniers
Domenichino R. Mengs W. Van de Velde.
C. Dolce F. Moucheron

A Portrait of a Lady, by F. Cotes, R.A.—Solitude, by R. Wilson, R.A.—and others of the Early English School.
May be viewed two days preceding, and Catalogues had.

Portraits by Sir J. Reynolds, G. Romney, Hoppner, and others of the Early English School.

MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will **SELL BY AUCTION**, at their Great Rooms, King-street, St. James's-square, on **SATURDAY, February 23, at 1 o'clock**, Capital **PORTRAITS** by Sir J. Reynolds, G. Romney, J. Hoppner, and others of the Early English School, including a Lady in White and Gold Dress, Mrs. Collingwood, Mrs. Carus Wilson, and others by G. Romney—Mrs. Fortescue, a Lady in a Large Hat, and several other Portraits by Sir J. Reynolds—Lady Southwell, painted by H. Hoppner, R.A.—The Sportsman, a whole-length Portrait, by B. Marshall; also a Portrait of a Gentleman, by P. Hals—and Works of the Italian, Dutch, and Flemish Schools, from different Private Collections of the late Mr. W. M. Macbeth, R.A., &c.
May be viewed two days preceding, and Catalogues had.

Modern Engravings and Etchings, the Property of
H. G. CREWS, Esq.

MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will **SELL BY AUCTION**, at their Great Rooms, King-street, St. James's-square, on **TUESDAY, March 5, at 1 o'clock** precisely, a valuable **COLLECTION OF ENGRAVINGS AND ETCHINGS**, the Property of **H. G. CREWS, Esq.** of Manchester, including a large number of the Works of Samuel Cousins, R.A., in the finest states; also Etchings by A. H. Haig, C. Walther, R. Delaune, R. W. Macbeth, R.A., &c.

Objects of Art and Decorative Furniture, the Property of a Nobleman.

MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will **SELL BY AUCTION**, at their Great Rooms, King-street, St. James's-square, on **WEDNESDAY, March 4, at 1 o'clock** precisely, a valuable **COLLECTION OF OBJECTS OF ART AND DECORATIVE FURNITURE**, the Property of a NOBLEMAN, including old French and Italian Furniture, Marble, Irons, Louis XV. and XVI. Clocks, Wall Lights, Tables, Secretaires, and Commodes—a fine old Black Boule Cabinet—Seven large Panels of fine old Brussels Tapestry—Carved Oak and Ebony Cabinets—a large Vase and Slab of Russian Malachite—the Mercury of G. di Bologna, a large bronze from the Earl of Charlemont's Collection—the Venus de Medici, a marble statue, the size of the antique; also Oriental Sèvres, Dresden, English, and other Porcelain and Palace.

Objects of Art and Old Silver Plate of a Gentleman, deceased.

MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will **SELL BY AUCTION**, at their Great Rooms, King-street, St. James's-square, on **THURSDAY, March 5, at 1 o'clock** precisely (by order of the Executors), a valuable **COLLECTION OF OBJECTS OF ART AND OLD ENGLISH SILVER AND SILVER-GILT PLATE**, the Property of a GENTLEMAN, deceased, comprising Majolica and Della Robbia Ware—Byzantine and Limoges Enamels—Gres de Flandres Ware—old Worcester and other Porcelain—Metal Work—and numerous other Objects of Art and Vertu. The Silver includes old English Silver-gilt Vases, Tankards, seal-top and rat-tailed Spoons—old German Fine Cups, Nels, and other Decorative Pieces.

NEW NOVEL BY THE AUTHOR OF 'THE STORY OF PHILIP METHUEN.'

At all Libraries, 3 vols. crown 8vo. cloth,

STEPHEN ELLICOTT'S DAUGHTER.

By Mrs. J. H. NEEDELL,

Author of 'Julian Karslake's Secret,' 'Philip Methuen,' &c.

London: FREDERICK WARNE & Co. Bedford-street, Strand.

EVERY SATURDAY, PRICE TWOPENCE,

THE ANTI-JACOBIN.

A WEEKLY REVIEW.

Edited by Mr. FREDERICK GREENWOOD, by whom the *Pall Mall Gazette* was conducted from its foundation in 1865 till 1880, and the *St. James's Gazette* from 1880 till 1888.

Amongst other Articles in this week's Number (Feb. 21) will be found:—

PRINCE BISMARCK and his EMPEROR.
THE UNHOLY PROFITS OF INCOME-TAX.
A LOTHIAN in the SOUTH.
LITTLE JUSTIN, JUNIOR.
The ACTORS' ASSOCIATION.

The WEAK PLACE in the ENGLISH PRESS.
FURTHER EXTRACTS from the UNPUBLISHED
REMINISCENCES of MR. W. H. RUSSELL.
REVIEWS of NEW BOOKS.

&c. &c. &c.

TERMS OF SUBSCRIPTION.

The **ANTI-JACOBIN** will be sent post free to any part of the United Kingdom for **TWO SHILLINGS and NINEPENCE** Quarterly, **FIVE SHILLINGS and SIXPENCE** Half-yearly, and **ELEVEN SHILLINGS** Yearly. Orders to be made payable to the Manager,

8, Duke-street, Adelphi, London,

The First Portion of the Collection of Modern Pictures and Water-Colour Drawings of Mr. EDWARD FOX WHITE.

MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will **SELL BY AUCTION**, at their Great Rooms, King-street, St. James's-square, on **FRIDAY, March 6, and Following Day, at 1 o'clock** precisely, the **FIRST PORTION** of the valuable **COLLECTION OF MODERN PICTURES AND WATER-COLOUR DRAWINGS** of Mr. EDWARD FOX WHITE, who is about to relinquish business at the expiration of the lease of his Galleries, 13, King-street, St. James's, comprising A Midsummer Night's Dream, by Britton Riviere, R.A.—From my Window, Venice, by W. G. Orchardson, R.A.—Autumn, by F. F. Poole, R.A.—Homeward, by G. H. Boughton, A.R.A.—Loch Corriack, by J. MacWhirter, A.R.A.—Home with the Tide, by Colin Hunter, A.R.A.—A Little Farm well Tilled, and Autumn's Gentle Tinge of Gold, by David Murray, A.R.A.—and important Examples of

G. Barrett Sam Hough, R.S.A. E. W. Cooke, R.A. W. Hunt Sir E. Landseer, R.A. Cecil Lawson Sir F. Leighton, P.R.A. W. L. Litch S. Lucas, A.R.A. J. Linnell, sen Jas. T. Linnell Wm. Linnell H. S. Marks, R.A. A. Goodwin F. Morgan Peter Graham, R.A. Louis Haghe Keeley Halswelle

Also the famous Picture by Josef Israels, The Poor Man's Harvest, and the Flock, by A. Bonheur—Signalling for the Boats, by R. Mesdag—and Works of Artz, Sadou, W. Maris, F. Roybet, L. Beckmann, of Düsseldorf, Favretto, Lange, and others of the Continental School.

MONDAY NEXT.—Natural History Specimens.

MR. J. C. STEVENS will **SELL BY AUCTION**, on **MONDAY NEXT, February 23, at half-past 12 o'clock** precisely, **NATURAL HISTORY SPECIMENS**, comprising European and Exotic Lepidoptera, including the Specimens of Orthoptera, Morpilo, Papilio, Cynthia, &c. in splendid condition—Male Specimen of Gonopteryx rhinal, with five wings. Also Heads and Horns of Animals, Birds' Eggs and Shells, Fossils, Minerals, &c. Also several well-made Cabinets, Entomological, Geological, Conchological, Botanical, and other Books, &c.

On view Saturday prior 10 till 4 and morning of Sale, and Catalogues had.

FRIDAY NEXT.—Scientific Instruments.

MR. J. C. STEVENS will **SELL BY AUCTION**, at his Great Rooms, 38, King-street, Covent-garden, on **FRIDAY NEXT, February 23, at half-past 12 o'clock** precisely, **VALUABLE SCIENTIFIC INSTRUMENTS**, comprising Prism Spectroscope, Direct Vision ditto, Spectrum Apparatus, Spark Condenser, all by Henning—Induction Coil (10-inch Spark) by Appa—Physical Balance by Oertling—Large Microscope by Steward—Wheatstone's Bridge by Elliott—Dynamoes, &c. Also Cameras and Lenses by good makers—Opera and Race Glasses—Telescopes—Lanterns and Slides—and Miscellaneous Property.

On view the day prior 2 till 5 and morning of Sale, and Catalogues had.

GOLD COINS.—Five-Guinea Pieces (temp

Charles II. and later pieces)—Two-Guinea Pieces, Double Sovereigns, Sovereigns Henry VIII., also James I. and Charles I.—Early English Silver Coins, a curious Pack of Playing-Cards, James II. Enamels—costly Diamond Work—Silver Plate (Ancient and Modern)—old Watches and Clocks, &c. FOR SALE BY AUCTION, by DEBENHAM, STORR & SONS, at their Mart, King-street, Covent-garden, on **MONDAY, February 23, and Three Following Days, at 1 o'clock**.

On view on Saturday.

The extensive and valuable Library of the late CORNELIUS PAINE, Esq., of Brighton.

MESSRS. SOTHEY, WILKINSON & HODGE will **SELL BY AUCTION**, at their House, No. 13, Wellington-street, Strand, W.C., **THIS DAY (SATURDAY), February 21, and Two Following Days, at 1 o'clock** precisely, the extensive and valuable **LIBRARY** of the late **CORNELIUS PAINE, Esq.**, of 9, Levens-crescent, Brighton.

May be viewed. Catalogues may be had.

The Sporting Library of ARTHUR COX, Esq., of Brighton.

MESSRS. SOTHEY, WILKINSON & HODGE will **SELL BY AUCTION**, at their House, No. 13, Wellington-street, Strand, W.C., on **WEDNESDAY, February 25, at 1 o'clock** precisely, the **SPORTING LIBRARY** of ARTHUR COX, Esq., of Brighton, comprising a Collection of the Works of C. J. Apperson, Nimrod, Scrope, Furtees, &c.—Books illustrated by George and Robert Cruikshank—Racing Calendar and Sporting Magazine (a long series), and other Sporting Reviews—Works by Dickens, Lever, Thackeray, and others—Humorous and Amusing Publications.

May be viewed two days prior. Catalogues may be had; if by post, on receipt of four stamps.

A Portion of the Library of the late WILLIAM MASKELL, M.A.

MESSRS. SOTHEY, WILKINSON & HODGE will **SELL BY AUCTION**, at their House, No. 13, Wellington-street, Strand, W.C., on **THURSDAY, February 26, at 1 o'clock** precisely, a **PORTION** of the **LIBRARY** of the late **WILLIAM MASKELL, M.A.**, comprising a Set of Mr. Maskell's Publications, printed on vellum, and unique—extensive Collection of Chap-books, Garlands, and Children's Books, in 70 vols.—Christ's Lyle, an English MS. of the Twelfth Century, on vellum—Retzsch's Etchings—Westwood's Palaeographia Sacra—Vorigine Legenda Aurea, printed by Wynkyn de Worde—South Kensington Museum Publications, on Large and Small Paper—Works of Cardinal Newman, presentation copies, with his autograph—and various Theological and Miscellaneous Works of General Literature.

May be viewed two days prior. Catalogues may be had; if by post, on receipt of two stamps.

Engravings and Drawings by Old and Modern Masters.

MESSRS. SOTHEY, WILKINSON & HODGE will **SELL BY AUCTION**, at their House, No. 13, Wellington-street, Strand, W.C., on **FRIDAY, February 27, and Following Day, at 1 o'clock** precisely, **ENGRAVINGS AND DRAWINGS BY OLD AND MODERN MASTERS**, including the remaining Works of the late Mr. J. STEPHENSON, the well-known Engraver—the Collection of Engravings and Woodcuts by the Old Masters of the Ray, Canon MILLARD, D.D., late Vicar of Islington, Hants—Fancy Subjects in Colours, by Bartolozzi, Angelica Kauffman, Morland, and others—Messtinet Portraits—Proof Portraits by Houbraken—Old Playing-Cards—a Series of English Satirical Prints—and Drawings by Rowlandson.

May be viewed two days prior. Catalogues may be had; if by post, on receipt of two stamps.

Valuable Books and Manuscripts, comprising the Library of the late Hon. GEORGE WOOD, M.L.C., of Graham's Town, Cape of Good Hope: Portions of the Libraries of Dr. JOLY, of Dublin, and of Prof. J. NICHOL, of the University of Glasgow, and other Properties.

MESSRS. SOTHEY, WILKINSON & HODGE will **SELL BY AUCTION**, at their House, No. 13, Wellington-street, Strand, W.C., on **MONDAY, March 1, and Following Days, at 1 o'clock** precisely, the **LIBRARY** of the late Hon. GEORGE WOOD, M.L.C., of Graham's Town, Cape of Good Hope; the chief Portion of the **LIBRARY** of J. NICHOL, Emeritus Professor of English Literature in the University of Glasgow; and a **PORTION** of the **LIBRARY** of Dr. JOLY, of Dublin; the important **LIBRARY** of a GENTLEMAN, and several other Collections; the whole comprising numerous important and rare Books in all Classes of Literature—choice Illuminated and other Manuscripts—early Bibles, Testaments, and Liturgies—Galleries and Books of Prints—important County Histories—numerous Works relating to America—Byron and Byroniana—choice Illustrated first editions and many rarities—Walton and Cotton's Complete Angler, a most beautiful copy of the first edition—First Editions of Bewick, Burns, Browning, Cruikshank, Dickens, Thackeray, Tennyson, and other Authors, chiefly presentation copies, with Autographs and MS. additions, comprising a unique Series of Original Drawings by W. M. Thackeray—Proof-sheets of Lord Tennyson's various Poems, with the poet's autograph corrections and alterations—a magnificent copy of Rogers's Italy and Poems, with proof plates by Turner and Stothard, superbly bound in blue morocco, covered with gold tooling, relieved by variegated leather, a chief-œuvre of Bedford's bibliographic skill—Johnson's Lives of Highwaymen, also superbly bound by F. Bedford in blue morocco, richly ornamented with gold tooling, having the figure of Jack Shepherds confined in his cell worked in gold on the centre ornament—and other Specimens of fine Binding.

May be viewed two days prior. Catalogues may be had; if by post, on receipt of eight stamps.

THE LAKELANDS LIBRARY.

MESSRS. SOTHEY, WILKINSON & HODGE will **SELL BY AUCTION**, at their House, No. 13, Wellington-street, Strand, W.C., on **THURSDAY, March 12, and Eleven Following Days, at 1 o'clock** precisely, the important and valuable **LIBRARY** of the late W. H. CRAWFORD, Esq., of Lakelands, Co. Cork, comprising rare Early Printed Books—finely illuminated Manuscripts—Miniatures and Drawings—choice Volumes of Engravings by Eminent Artists—and Standard Works in all Classes of Literature.

May be viewed two days prior. Catalogues may be had, price 3s. 6d.

Valuable Library of English and Foreign Works on Microscopy, Botany, Entomology, &c., of an eminent Scientist, leaving England.

MESSRS. HODGSON will **SELL BY AUCTION**, at their Rooms, 115, Chancery-lane, W.C., on **MONDAY, February 23, and Three Following Days, at 1 o'clock**, the above valuable and extensive **LIBRARY**, including a most comprehensive Collection of Books on Natural Science, with special reference to Microscopy, Microgeology, Protozoa, Infusoria, Foraminifera, Spongiazoa, Phytozoa, and Bacteria—Publications of the Learned Societies—Microscopical Journals, Annals and Magazine of Natural History, 38 vols. 1838-50—American Naturalist, 22 vols.—Botanische Zeitung, 27 vols.—Hubner, Lepidopteres, 10 vols.—and other Rare and Interesting Works.

To be viewed, and Catalogues had.

GLOUCESTER.

MESSRS. BRUTON, KNOWLES & CO. will **SELL BY AUCTION**, in the Assembly Room of the BELL HOTEL, GLOUCESTER, on **THURSDAY, March 5, at 12 o'clock**, the **LIBRARY** and a small **COLLECTION OF PICTURES** of THOMAS FULLJAMES, Esq., late of Fosseville, Gloucestershire, comprising the Atkyns's Gloucestershire—Duncombe's Herefordshire—Lysons's Magna Britannia, 10 vols.—Lavater's Physiognomy—fine Architectural Works, &c.—The Pictures include Three Examples of S. E. Waller, and an interesting Portrait by Sir Peter Lely. Also a Portion of an old Country Library, including Shakespeare's Works, Boydell's Edition—Boydell's Shakespeare Gallery—Lodge's Portraits, 12 vols.—Books of Adventure and Travel—Sporting Books—Numismatic Works, &c.

Catalogues may be had of Messrs. BRUTON, KNOWLES & Co., Estate Agents, Surveyors and Auctioneers, Gloucester.

Sales by Auction

Musical Instruments, Library of Music, the Property of Dr. HUGHES, of Woolwich, and others.

MESSRS. PUTTICK & SIMPSON will **SELL** by **AUCTION**, at their House, 47, Leicester-square, W.C., on **MONDAY, February 25**, and **Following Days**, at half-past 12 o'clock precisely, an **EXTENSIVE COLLECTION OF MUSICAL PROPERTY**, including **Grand and Cottage Pianos** by Broadwood, Steinway, Erard, and other well-known Manufacturers; several valuable **Violas**, including the **COLLECTION OF DR. HUGHES, of Woolwich**, with others, comprising many very capital specimens—**Brass and Wood Wind Instruments**, **Harpes**, **Mandolines**, **Guitars**, **Zithers**, &c.

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SATURDAY, FEBRUARY 21, 1891.

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LITERATURE

The Shorter Poems of Robert Bridges. (Bell & Sons.)

MR. ROBERT BRIDGES has divided the short lyrics composing his far from bulky volume into four books—not because their themes or their styles require classification and are to receive it thus, but simply because this arrangement suits his laudable purpose of having it clearly known which of them has been published before, and when. For, although to the majority of their readers all the pieces will be entirely new, more of them than not are reprints from former publications. Those publications, however, might almost be said (except in one case) never to have been published, so much do they seem to have assumed the modest guise of works issued only for their author's private acquaintance. And it must be owing to this that one or two of Mr. Bridges's lyrics which will probably now take their places among the stock favourites everybody knows by heart have been waiting unhonoured (so far as the general public is concerned) for years. Mr. Bridges published in 1873 a volume of verse from which he now takes, as his "final selection," seventeen short pieces which form his Book I.; the contents of his Book II., thirteen pieces, are from a pamphlet issued in 1879: Book III., nineteen pieces, has drawn upon a pamphlet of 1880 and upon a volume printed in 1884 at a friend's private press. Book IV., however, with its thirty pieces, contains nothing which has been in print before, even in a pamphlet.

When, with the light of the information Mr. Bridges supplies regarding the chronology of his 'Shorter Poems,' the reader returns to the poems themselves to note what difference there may be between one book and another he finds the likeness much greater than the difference. There is, it is true, a slight change of manner between Book I. and Book II., and again between Books II. and III., and a greater change between Books III. and IV.; but from first to last there is distinctively the same writer speaking to us. The individuality of thought and method which had been attained in 1873 is that of 1890. As to the slight change—a change affecting only style and rhythm—it is scarcely so much a change as the increase of a tendency (faintly discoverable,

like a subtle sub-flavour, in the 1873 poems) towards an Elizabethan quaintness, and the increase of a tendency towards translation-like versification. Those who know Mr. Bridges's 'Eros and Psyche' and 'Prometheus the Firegiver' will remember at once how strongly he uses for his purposes the English archaism in the one, and in the other the painstaking severe and broken rhythm. But he does not permit himself to use either of these mannerisms to an extent destroying the grace or the lyrical flow of his 'Shorter Poems'—or perhaps we should say permits himself so rarely that the exceptions prove the rule, for that there are two or three exceptions must be admitted. For instance, No. xxiii. of Book IV. :—

The storm is over, the land hushes to rest:
The tyrannous wind, its strength fordone,
Is fallen back in the west
To couch with the sinking sun.
The last clouds fare
With fainting speed, and their thin streamers fly
In melting drifts of the sky.
Already the birds in the air
Appear again; the rooks return to their haunt,
And one by one,
Proclaiming aloud their care,
Renew their peaceful chant.
Torn and shattered trees their branches again reset,
They trim afresh the fair
Few green and golden leaves withheld from the storm,
And awhile will be handsome yet.
To-morrow's sun shall caress
Their remnant of loveliness:
In quiet days for a time
Sad Autumn lingering warm
Shall humour their faded prime.
But ah! the leaves of summer that lie on the ground!
What havoc! The laughing timbrels of June,
That curtailed the birds' cradles, and screened
their song,
That sheltered the cooing doves at noon,
Of airy fans the delicate throng,—
Torn and scattered around:
Far out afield they lie,
In the watery furrows die,
In grassy pools of the flood they sink and drown,
Green-golden, orange, vermilion, golden and brown,
The high year's flaunting crown
Shattered and trampled down.
The day is done: the tired land looks for night:
She prays to the night to keep
In peace her nerves of delight:
While silver mist upstealth silently,
And the broad cloud-driving moon in the clear sky
Lifts o'er the firs her shining shield,
And in her tranquil light
Sleep falls on forest and field.
Sée! sleep hath fallen: the trees are asleep:
The night is come. The land is wrapt in sleep.

This sort of metre, without cadence recognizable to the English ear—though it may, by the laws of scanning, satisfy some accentual prosody intended by Mr. Bridges—and without flow, is gratuitously unnatural, and makes very harsh verse. Its result in this No. xxiii. (Mr. Bridges rarely gives these poems titles and No. xxiii. has none) is to lessen, we might almost say to annul, the pleasure which its delicate and faithful study of nature and its several happy touches of descriptive diction ought to give. Readers who study this piece regardless of its crabbed utterance will recognize those merits, and will also perceive how carefully each word is chosen that it may convey just the shade of meaning the author intends, and with what success, except as to the epithet *handsome*, which though evidently a deliberate choice is scarcely a judicious one; and they will

appreciate the strength shown by the complete avoidance of expletives and redundancy. But between such respectful approval and enjoyment there is a long gap.

It is a gratification to turn from this type of uninviting verse, with its pseudo-scholastic stiffness, to the pleasanter type more characteristic of the volume as a whole. Mr. Bridges oftenest adopts the simplest and most natural forms of English verse: these he uses with a nice discretion, keeping clear alike of the sing-song into which these forms too easily degenerate under commonplace handling and of any unevenness which could injure their musical rhythm. It is remarkable—even surprising—considering how much other writings of Mr. Bridges show him to have imbued himself with the spirit of ancient Greek literature—that these lyrics are quite without traces of that spirit. Their thought is as essentially English as their treatment—English, both thought and treatment, in a kind agreeably akin to the strong, subtle, and quiet lyrical method of the sixteenth and seventeenth centuries. Something there is, too, which, without actually resembling Heine's verse, is at times suggestive of it. In the motives of the poems Mr. Bridges proves himself unusually little given to the melancholy of poets: sadness is not his savour. He has poems called elegies—three in Book I., one in Book II.—but their mournfulness is not profound. The first of them is only fancifully termed "elegy," and is but a man's rather pleasurable remembrance beside a "clear and gentle stream" that it used to hear "the idle dream of my boyish day," and he bids the stream

Be as I content
With my old lament,
And my idle dream,

and so departs anything but unhappy. The next, with some real sadness, is a love memory :—

'Twas here we loved in sunnier days and greener;
And now, in this disconsolate decay,
I come to see her where I most have seen her,
And touch the happier day.

The third is definitely an elegy, being "On a lady whom grief for the death of her betrothed killed": it takes the shape of an epithalamium, and a very beautiful one it is, but it is not the work of a sorrow worshipper. The remaining one has the dolorous heading 'Elegy among the Tombs.' It is in its regretful pensiveness modelled somewhat upon Gray's 'Elegy.' In a poem 'On a Dead Child' the conclusion is a painful thought :—

Ah! little at best can all our hopes avail us
To lift this sorrow, or cheer us, when in the dark
Unwilling, alone we embark,
And the things we have seen and have known and
have heard of, fail us,—

a thought which dwelt on has with many a poet had its development in a sadness becoming, according to the mood, despondency or a morbid petulance. But in the poetry of Mr. Bridges this thought has no mastery. He has so far expressed it, and that is all. His key-note is joy—or, rather though he calls it joy, a thoughtful content. Even when he writes of 'Dejection,' after but three stanzas he retracts :—

O soul, be patient: thou shalt find
A little matter mend all this;
Some strain of music to thy mind,
Some praise for skill not spent amiss.

Again shall pleasure overflow
Thy cup with sweetness, thou shalt taste
Nothing but sweetness, and shalt grow
Half sad for sweetness run to waste.

O happy life! I hear thee sing,
O rare delight of mortal stuff!
I praise my days for all they bring,
Yet are they only not enough.

When he addresses a token of perished love,

Poor withered rose and dry,
Skeleton of a rose,
Risen to testify
To love's sad c'ose,

he goes on to tell it—

To me thou seemest yet
The dead dream's thrall:
*While I live and forget
Dream, truth and all.*

The two lines italicized are pregnant of the creed that gives life to Mr. Bridges's poetry: but that creed is more absolutely stated in the following short pieces—the first of which, xxiv. of Book IV., sets forth in full his recurrent doctrine of the outliving of "the old lament" of early youth:—

Ye thrilled me once, ye mournful strains,
Ye anthems of plaintive woe,
My spirit was sad when I was young;
Ah sorrowful long-ago!
But since I have found the beauty of joy,
I have done with proud dismay:
For howso'er man hug his care
The best of his art is gay.

And yet if voices of fancy's choir
Again in mine ear awake
Your old lament, 'tis dear to me still,
Nor all for memory's sake:
'Tis like the dirge of sorrow dead,
Whose tears are wiped away;
Or drops of the shower, when rain is o'er,
That jewel the brightened day.

The other, xvii. of Book IV., puts as plainly as it does musically that theory of full, though quiet, enjoyment of life which underlies the whole volume:—

The idle life I lead
Is like a pleasant sleep,
Wherein I rest and heed
The dreams that by me sweep.
And still of all my dreams
In turn so swiftly past,
Each in its fancy seems
A nobler than the last.
And every eve I say,
Noting my step in bliss,
That I have known no day
In all my life like this.

A poem, xiii. of Book III., on "Joy, sweetest life-born joy," seems to give a deeper meaning to this enjoyment of life than appears elsewhere—a something of a religious sense: but it is scarcely clear whether this "more joy than earth can lend" is to be taken as connected with the merely human and unmysterious cheerfulness of the other poems.

Later Leaves: being the Further Reminiscences of Montagu Williams, Q.C. (Macmillan & Co.)

It was Mr. Montagu Williams's original intention to write a short book, treating of his magisterial experiences in the East-End of London, of metropolitan crime, and of the habits, sufferings, and claims of the London poor. But the advice of friends persuaded him to continue his reminiscences of his practising days before proceeding to carry out his original intention. We have no hesitation in saying that Mr. Montagu Williams was right, and his friends were

wrong. 'Later Leaves' is a bulky volume of 411 pages. Of these 230 are devoted to his further reminiscences as a practising barrister, and the remainder to his later experiences as a magistrate. The first and larger portion of the book is flimsy and uninteresting, and few, we fear, will be the readers whose patience will carry them on to the latter part, in which Mr. Montagu Williams has something to say, and knows how to say it in a straightforward fashion.

In his first two volumes Mr. Montagu Williams put together a remarkable collection of celebrated criminal cases which have come before the law courts in the past quarter of a century. As the experiences of the most successful defender of prisoners at the bar, as a revelation of the *dessous des cartes* of the most striking trials which have interested the present generation, as a contribution to the history of the administration of the criminal law, as an illustration of the truth that fact is stranger than fiction, as a commentary, by one who knew them intimately, on the habits and methods of the criminal classes, the book deserved, and obtained, wide popularity and circulation. But the 230 pages of the later reminiscences substantiate no similar claims to attention. They represent, so to speak, the contents not of Mr. Williams's secret drawers, but of his waste-paper basket. They contain nothing which can compete in interest with two-thirds of the former volumes. In his previous work Mr. Williams had secured the sympathy of every reader with the termination of a brilliant career by the quiet manly recital of the calamity which destroyed his hopes of further success. It was a mistake in art to go back to his former triumphs instead of carrying the reader forward to the new avocations into which he has thrown himself with characteristic energy. If he had commenced his present volume at p. 231, the natural sequence would not have been interrupted, and we should have been better prepared to sympathize with his discovery that, though his life was saved, his hopes of continuing the career of a practising barrister were ended. We shall ignore the first and larger part of the volume because it contains nothing of real interest, and take up the story of Mr. Williams's life at chap. xix., "The Last of my Practising Days."

The last appearance of Mr. Williams in a *cause célèbre* was in the *Punch* libel case, in which Mrs. Gent-Davis took out a summons against Mr. Burnand for the alleged libel contained in 'Mrs. Gore-Jenkins: a Suburban Political Lady.' Shortly afterwards Mr. Williams was appointed a metropolitan police magistrate. By preference he has always worked in the poorer districts of London, first in Woolwich and Greenwich, and subsequently in the Worship Street district, which includes a large portion of Bethnal Green, Whitechapel, Shoreditch, and Commercial Road. In these districts he has spared no pains to make himself acquainted with the actual conditions of the London poor, and the picture which his pen draws should be useful in still further concentrating upon them the attention of statesmen, philanthropists, and all who are interested in improving the lot of suffering humanity. This part of his volume is valuable, and extremely appropriate to the present crisis.

Mr. Montagu Williams has, to some extent, conceived and carried out a new view of the duties of a metropolitan magistrate. In the severe distress of 1887 he raised and distributed large sums of money in relief of the starving poor, after first investigating, either personally or through the officers of his court, each individual case. The great difficulty with which he has had to contend is the apathy of the local authorities. For instance, Cannon Row in Woolwich is a scandal to civilization. This Alsatia contains little more than a dozen houses. But in three months the record of charges for crime from this plague-spot alone amounted to eighty-five cases. In six months under his successor they were moderately estimated at a hundred. Neither computation takes into account offences which did not come under the cognizance of the police. Both Mr. Williams and his successor drew the attention of the Local Board to the condition of Cannon Row. Their reports were strongly backed by the clergy. Yet when Mr. Williams writes nothing has been done. The Local Board has not stirred a finger to work a remedy.

After Mr. Williams was removed to Worship Street his experience was confirmed. He found many of the buildings in his new district in a pestilential state, although the property continued to rise in value. Some of the worst houses have been by his orders razed to the ground. But this summary proceeding is not enough, since no sanitary dwellings are erected in their place. There can be little doubt that in the following passage he lays his hand on one conspicuous blot upon local administration, and suggests a remedy:—

"There is no place in the world where the tenant is worse treated by his landlord than in the East-End of London. Yet many of these house farmers are vestrymen! By whom are the medical officers of health and the sanitary inspectors appointed? By the vestry. Need I say more? Why should not these appointments be made directly from the Local Government Board, and why should not the reports be made to that Department?"

Mr. Williams has studied not only the evil, but its possible cure. From this point of view he analyzes the Housing of the Working Classes Act, 1890, and criticizes the action of the London County Council in carrying out its provisions. He illustrates their action from the work which they have decided to commence in Bethnal Green. Among schemes which Mr. Williams suggests for the amelioration of similar insanitary areas are the simplification and cheapening of land transfer as a means of checking the immigration from country districts, and the prohibition of the migration of foreigners. While overcrowding would thus be checked at its source, spaces could be procured for sanitary dwellings by the removal into the country of large breweries, distilleries, gas works, oil mills, candle and soap works, and other centres of industry, as well as by the removal of institutions like St. Luke's and other asylums, almshouses, prisons, and workhouses. Mr. Williams passes in review several of the charitable institutions of the East-End, and bears warm testimony to the good work they are already doing. But such institutions can do little more than palliate the

evil. Mr. Williams believes that the destitution and misery of the East-End can no longer be safely disregarded, and that they can only be effectually remedied by the interference of the State acting under the advice of a responsible Minister of Health. The cure, like the disease, should be national. He is entirely opposed to General Booth's scheme.

In conclusion, we regret that Mr. Williams has yielded to the mistaken advice of friends, and has encumbered his pages with his further reminiscences. Without the first 230 pages of padding his experiences as a magistrate would have proved both an interesting and a useful contribution to the material which is accumulating for the solution of the most important problem of the present day.

Letters to Young Shooters. By Sir R. Payne-Gallwey. (Longmans & Co.)

THIS book comprises several letters which appeared in the *Field*, and is confined entirely to advice on the choice and use of a gun, and derives its special merit from the trouble which the author has taken to support his advice by facts ascertained by personal experiment. The results of his great experience are clearly and decisively put on record; indeed, as he himself observes, where a letter is tough and technical it is "the fault rather of my subject than my pen."

Sir Ralph recommends the beginner who is choosing a gun to buy a weapon costing about 45*l.* from a London gun-maker; if, however, the would-be purchaser cannot afford this price nor hear of a good second-hand gun by a London maker, he should then "procure his new gun straight from Birmingham, where cheap goods are the fashion and where this class of article is made stronger and better than in London." Perhaps rather a heavy strain is imposed upon our reverence for London gunmakers when we are told that the profit on every gun sold by a good maker at 45*l.* is about the same as on a 16*l.* gun sold in a cheaper shop. We had always understood that the well-established name and reputation of certain gunmakers added, not unreasonably, something to the selling price of their guns. For general use Sir R. Payne-Gallwey recommends a twelve-bore cylinder hammerless ejecting gun, to be loaded with No. 6 shot and Schultze or E.C. powder. He does not, however, treat black powder with that merciless ingratitude so common now amongst shooters, who owe to it the enjoyment of their earliest and keenest shooting days.

On the much vexed question of the best method of hitting fast overhead or crossing birds the author's advice is to aim a short distance ahead of the game, swing the muzzle forward, and "fire without stopping the quick lateral movement of the gun." He mentions two other ways which give some hope of success. The drawback to adopting with certainty any one of them is that many shooters have already spent much time trying to catch themselves in the act of firing, without being able to decide what their own method is; till they can do this, it is necessarily difficult either to adopt or alter.

On behalf of the toilet of a gun it is apparently necessary to do a little poaching in

one's own dressing-room; for—in addition to wire brushes, tow, petroleum, paraffin, and vaseline—tooth brushes, nail brushes, large silk and fine cambric handkerchiefs are useful. The diagrams in the book are the result of much careful and accurate observation, and will well repay some study; the advice, however, as to etiquette when out shooting with others is of a more obvious character, and would, perhaps, be more acceptable if the style were a trifle less peremptory. Some unfortunate hypothetical beginner is constantly set up, apparently in order that the writer may have the satisfaction of somewhat roughly knocking him over as a warning to others. The general effect produced upon the reader is analogous to that of having his "eye wiped" out shooting—a performance which, Sir R. Payne-Gallwey tells us, should always, however fairly done, be "half apologized for." For instance,—

"The shooter who neatly kills a score of easy straightforward shots in succession is apt to say, 'What a good shot am I,' and to flatter himself that really no one *could* be a much better one. Let our gentleman be placed, however, near a first-class marksman in a position where all varieties of shots offer, and he will soon have to eat 'humble-pie.'"

The reminiscence of little Jack Horner is presumably suggested by the supposed youth of the shooters for whose benefit the letters are written.

The book deals solely with the art of killing; the naturalist will, therefore, find nothing to interest him, nor will the sportsman (with the exception of a few pages on rabbits and wood pigeons) gain from it any knowledge of the habits or management of game. It is certain, however, to win the attention and revive the hopes of those whose ambitious and sanguine temperament prompts them, even after some years' experience, to try to improve their shooting by change of weapons and better methods of aiming. Most boys who have it in them to care for sport are at first passionately devoted to shooting; but as years go on, though the interest in sport lasts, it becomes that of a naturalist as well as of a sportsman; the pleasure of contemplation and observation begins to rival that of the sheer excitement of trying to kill. Such men will find some things in this volume which are useful to them, but they will probably not read it through in detail; by young shooters, to whom it is addressed, and for whom all sorts of guns, all mistakes, all excellence, and all habits are still possible, it may be perused with great advantage and interest.

Correspondance Diplomatique de Talleyrand.—Ambassade de Talleyrand à Londres, 1830-1834. Par G. Pallain. Première Partie. (Paris, Plon, Nourrit & Co.)

M. PALLAIN'S new volume opens with an excellent introduction, in which there lies a trap for foreign critics, into which some French journalists have already fallen. Describing the reception given to Talleyrand in England in 1830, M. Pallain says, ambiguously, "The son of the conqueror of Waterloo, then Prime Minister, came to meet him, to offer him a guard of honour." From this sentence some continental reviewers have imagined that it was the second Duke of Wellington who was Prime Minister in

1830, and have said so, not noticing that Talleyrand himself explains in a letter how he was approached by "Capt. Lord Charles Wellesley, son of the Duke of Wellington."

The despatches and letters from Talleyrand to the French Ministers of Foreign Affairs, which form the body of the work, are not of so much interest as are Lord Palmerston's letters to Lord Granville, which cover the greater part of the same period, but they complete them, and thoroughly expose the groundlessness of the pretence set up by Guizot in his 'Memoirs' that the policy of France in the Belgian matter was uniform, and all her declarations sincere. Nothing can have been more friendly than the attitude of Great Britain towards the new French Court. The revolution of 1830 had recalled to our people that by which we had won our modern liberties. It was popular on all sides in England, except with the statesmen who had constructed the Treaties of Vienna, and who feared to see those treaties crumble before their eyes. The Duke of Wellington, the outgoing Tory Minister, and Palmerston, the incoming Whig Secretary of State for Foreign Affairs, were equally afraid in their hearts that France would now break through the Treaties of Vienna. There were Bonapartists behind the new throne; the Republicans had set it up; the King of the French was assailed by continual plots and risings, and it was known to be unlikely that he should be able to maintain himself. Yet neither Wellington nor Palmerston gave any excuse to France for flying in the face of Europe. The Duke of Wellington, privately written to at once, on behalf of the new king, by Count Molé, who was to become his first Minister of Foreign Affairs, immediately replied that he would cordially recognize the new government if it intended to respect the Treaties of Vienna. Talleyrand came over with the personal wish to make an English alliance. Great Britain under Palmerston's guidance agreed with France under that of Talleyrand, for though only an ambassador, Talleyrand on the whole dictated in 1830-31 the foreign policy of France. Both countries proclaimed the policy of "non-intervention,"—a phrase which was afterwards purloined from Lord Palmerston by the Peace-at-any-price party. Used as Palmerston and Talleyrand used it, "non-intervention" really meant intervention to prevent intervention by the Holy Alliance against the nationalities. This policy exposed Europe to danger in Belgium, Spain, Portugal, Poland, Italy (States of the Church, Naples, the duchies), and the Principalities, yet, danger or no danger, it was pursued. In 1830-31 we find Great Britain and France both intervening in Belgium to prevent Dutch intervention secretly supported by Russia (although the Concert of Europe in Belgian matters had been set up by the Conference of London); and both intervening at St. Petersburg in the affairs of Poland, in the name first of humanity and then of the Treaties of Vienna. It was, however, in the Spanish business, and a little later, that Great Britain and France formed a true alliance of the Western powers, and jointly proclaimed these principles. But the crafty and shifty personal diplomacy of the King of the French was the curse of the Talleyrand-Palmerston policy, which it ultimately destroyed.

As regards Belgium, the story of the birth of which is told in Talleyrand's letters in the present volume, it was the Duke of Wellington, before his fall in 1830, who really laid down the principles which were ultimately to prevail. The bold declaration by France of willingness to fight the world unless the Belgians were let alone, and the support of the French by Wellington against all his personal predilections, prevented intervention on behalf of the King of Holland by Prussia, backed by Nicholas and Metternich. Talleyrand at this time was powerful, popular, and successful, but he was dull, and the reader who remembers his earlier letters will be disappointed by the present volume.

At p. 162 there is an unfortunate printer's error of "1830" for 1831 in the date of a most important letter—the one in which Sébastiani, the French Minister for Foreign Affairs, suddenly turned round at the suggestion of his king, and, after solemnly promising not to allow the Duc de Nemours to ascend the Belgian throne, threatened that he really "did not know what might happen," i.e., the annexation of Belgium to France, or the acceptance of the throne for the French king's son. Talleyrand stuck to his guns, told the truth for once in his life, and forced his minister and his king into adherence to a peace policy and to their word. But the violence of Palmerston's language about the French in his private letters to Lord Granville is justified and explained.

Letter LXV., of January 25th, 1831, Talleyrand to Sébastiani, is interesting to the historian, and would have been so to the general reader if it had been explained by a foot-note. Talleyrand combats not only the idea of adding Belgium to France, but that of giving to England a new Calais or outpost upon the Continent. There is not a hint in the book before us as to the proposal which had been made, but from other sources it is known that Soult, on behalf of his king, had sounded the British ministers, through a private member of the House of Commons, as to a partition of Belgium between Great Britain and France, in which we should have had the coast, including Antwerp and Ostend. It was not previously known that the French Minister for Foreign Affairs had been cognizant of the matter, but from Talleyrand's letter to him it is quite clear that both of them knew all about it, and that Sébastiani favoured this foolish proposition, to which Talleyrand was stoutly opposed. At pp. 203-205 and p. 214 the French ambassador again severely lectures his minister and his king on their tortuous policy and bad faith. The British ministry were constantly expecting, as we know from Palmerston, the dismissal of Talleyrand; but he beat the king and court and successive French ministries because he knew his mind and understood the European situation, which they did not.

Of other matters besides Belgium, Poland, Spain, and Portugal, there are few mentioned in this book. Talleyrand's remarks on Ireland and on the Reform Bill, on the Poor Law, on rick-burning, and on machine-breaking are commonplace. In March, 1831, we find that the French Government were looking up our remonstrances about the presence of James II. on French soil, with the view of insisting on the expulsion of Charles X. from Scotland. In May, 1831, we are told by Talleyrand that Palmerston

is likely to take a peerage, though he was destined to be still a member of the House of Commons more than a generation later, when he died in 1865.

M. Pallain is a little tempted to push his volumes rapidly to publication in order to anticipate the 'Talleyrand Memoirs,' and the present volume has lost something by the notes being less full than they might have been. Both the 'Memoirs,' however, and the volumes of letters will have to find their place in every library, and the letters will in the long run prove of the higher value. M. de Bacourt—who is now beginning to be (rather foolishly) named in France as the real author of a great part of the 'Memoirs,' which he certainly copied, the originals being destroyed—is several times mentioned in these letters.

A Plea for Liberty: an Argument against Socialism and Socialistic Legislation. Consisting of an Introduction by Herbert Spencer, and Essays by various Writers. Edited by Thomas Mackay. (Murray.)

'A PLEA FOR LIBERTY' contains an admirable essay by Mr. Auberon Herbert on the 'New Unionism,' and a good article by Mr. George Howell, M.P., on closely related topics; but the other contributions are mostly expositions of the principles represented by Lord Wemyss in his speeches against over-legislation, and do not contain much that is new or striking. Many of the writers manifest the wish to abolish the Poor Law, the control of the Post Office by the State, public libraries (including presumably that of the British Museum), State aid to, and control of, education, and the Post Office Savings Bank system. Public baths and wash-houses would doubtless go the way of public libraries, for the legislation is similar, and the arguments would be the same. The reasons for the repeal of the Poor Law are not stated, but assumed; as regards the other matters, we are invited, in the name of Liberty, with a big L, to put the clock back fifty years. As it is pretty certain that neither the constituencies nor Parliament will assent to these views, which were ridiculed last year by the leaders of both parties in the House of Lords, it is difficult to take these essays seriously, except, indeed, as an interesting revelation of the opinions still held by many persons who do not share the popular contempt of our time for the good old doctrine of Let Be.

In his introduction to the book Mr. Herbert Spencer writes truthfully of the failure of the socialistic colonies of the past, "save where celibacy has been insisted on," and says useful things by the way about our national treatment of aboriginal races. Mr. Spencer is here and there a little free with his facts—apparently, for example, thinking that the serving of men at meals by women has disappeared with barbarism, whereas it exists in all countries where hired labour is costly, and is often combined, as in the rural parts of Wyoming, with the most "advanced" view of the position of woman. Mr. Spencer also seems to imagine that "flogging" is known "in a continental army," i.e., as an incident of the maintenance of discipline in an ordinary "armed nation."

The first essay, by Mr. Robertson, is a

very general one, on 'The Impracticability of Socialism,' which will hardly win souls away from the Fabians. The second essay, on 'The Limits of Liberty,' by Mr. Donisthorpe, is more spirited and entertaining, but presents some *obiter dicta* which have little relation to its subject; such as "Angling.....combines cruelty with the lowest form of lying." The following sentence appears to contemplate an amount of freedom from police interference which would be calculated to lead to odd sights in Fleet Street on July afternoons: "What we should think indecent in this country is not thought indecent among the Zulus, and since the whole question is as to the effect of certain costumes on certain persons, and since those persons are the general public in any particular country, one would imagine that the proper course to adopt would be to leave the decision upon particular cases, as they crop up, to that public." How the "public" is to convey its "decision" in "particular cases," unless by rioting, we are not told. There is much, doubtless, to be said against the lawsuit in the Bishop of Lincoln's case, but this passage is somewhat "by the way":—"I would ask the Church of England whether, in its own interest—in the interest of the majority of its own members—it would not be wiser to repeal these socialistic rules against practices perfectly harmless in themselves." The italics are Mr. Donisthorpe's. We should have been inclined to ask him to italicize "socialistic," and to explain the applicability of the term.

In the third essay Mr. Howell—who is an eminently sensible man, and who sees that it is not easy to lay down general principles as to the limits of State interference, but necessary rather to deal with each case on its merits as it comes before us, or as it "crops up," to use Mr. Donisthorpe's geological phrase—supports much legislation which others of the essayists oppose. Mr. Howell is favourable to the Acts which bear upon the housing of the working classes, to the Public Health Acts, to the Mines Regulation Acts, and to the existing Factory Acts, though he is inclined to rest and be thankful as regards labour legislation. The fourth essay, on 'State Socialism in the Antipodes,' is somewhat confused, and leaves no clear impression on the mind, except, indeed, this wrong one—that it is not safe to lend one's money to Australian colonies. The writer, Mr. Fairfield, is mistaken in his belief that the high tariff of Victoria has "enormously" increased "the cost of living," and it is a pity that (p. 166, footnote) in developing this assertion he should make an attack on Australian morals which will be deeply resented in Melbourne. The good cause of Free Trade is not helped by misrepresentation, and a comparison of prices and of birth-rate between Protectionist Victoria and Free-Trade New South Wales does not bear out either the adverb or the libel. Mr. Fairfield, who is violently opposed to Free Education, admits its wonderful popularity with the electorate of every colonial constituency. In the course of his strictures on the Victorian education system he speaks of Mr. Pearson, the well-known ex-fellow of Oriel, and late Minister of Education, as having "entered politics as a Free Trader," and adds that he

has been "reconciled and received into the Protectionist.....fold." This statement looks a little disingenuous. Mr. Pearson remains an avowed Free Trader, but Free Trade is in Victoria what the Americans call "a dead issue." It is not clear what Mr. Fairfield means when he says that "Mr. C. G. Duffy" drew "for many years" "the only pension accepted by an ex-minister in the colony." If he means that Sir Charles Gavan Duffy is the only former minister of Victoria who draws a pension from the colony he is wrong, unless there has been some commutation of other pensions of which we are not aware. In conclusion, Mr. Fairfield allows himself to sneer at "Mr. Matthew Arnold's *rococo* opinions about Swiss and Prussian education." Some may think that the opinions of essayists who desire that the State should cease to aid education, which is the case with at least some of Mr. Fairfield's colleagues, are more open to the charge of having gone out of date than are those of Mr. Matthew Arnold.

The fifth essay, on 'The Discontent of the Working Classes,' by Mr. E. Vincent, is on the whole good, and contains a really fine description of the person and character of Mr. John Burns. The statement that the average Englishman hates interference and "loathes the inspector" is one which is not true of the working class, whose tendency is on the whole towards centralization and increased inspection. In this view the old trade unionists agree with the new unionists and the Socialists, and Mr. Broadhurst made a most powerful speech in the House of Commons some eight or nine years ago in favour of increased inspection. Neither is it the case that the opposition to a Bill hindering the insurance of infant life aroused "a storm of indignation among the working class." Mr. Vincent's able essay concludes with the reassuring statement that

"of anything approaching to confiscatory Socialism there is no real danger.....Those who have some of this world's wealth, and those who are, or deem themselves, a little stronger, a little more skilful, a little more clever than the average of their fellows, are the greater number of mankind. To such men.....the idea of Socialism, as a practical thing, is altogether odious."

But, if this be so, why were some of the essays in this volume written? The only serious blot on Mr. Vincent's essay is the strength of his appeal to us, apparently, to put down by force the Federation of Labour. He tells us that a "union of unions . . . is a thing which cannot long be tolerated in a civilised community." Let us examine this chronic conspiracy." But what can Mr. Auberon Herbert, one of his brother essayists, think of such sentiments? and how can Liberty, always with the large L, tolerate the suppression by law of a voluntary association of workers? In the ninth essay Mr. Millar tells us

"that the right of voluntary combination for the legitimate purpose of mitigating by lawful means some of the evils of competition is one of the most cherished privileges of the English working class."

But this right and privilege appear to include a union of unions or Federation of Labour, hateful to Mr. Vincent.

To the essay on 'Investment,' by Mr. Mackay, the editor, we prefer the writings on the same subject of M. Paul Leroy-Beaulieu, and we come next to the essay on 'Free Education,' by Mr. Alford. This gentleman, although a school manager, seems not to have been at the trouble of mastering the state of the law as to the remission of fees, for he says, "For some time the guardians acted—I believe in certain places they act still." Mr. Alford quotes at length an anonymous lady of New Zealand against the Free School system, but if he wanted to study a good colonial system he should have dealt with that of Ontario, or those of the Maritime Provinces of the Canadian Dominion. He may with advantage read the testimony of his fellow essayist, Mr. Fairfield, to the general popularity of the Free School system in Victoria, where it has long been tried. Mr. Fawcett is quoted by Mr. Alford with approval as a representative anti-State Socialist, yet the Parcel Post, denounced as State Socialism in another essay, was Mr. Fawcett's favourite child.

The eighth essay, on 'The Housing of the Working Classes,' by Mr. A. Raffalovich, deals mostly with France, and does not contain any new view upon the British problem. Mr. Raffalovich is, however, opposed to those Acts dealing with the matter to which the author of the third essay is favourable. Mr. Raffalovich states, at p. 286, that in England capitalists who build for the working class "content themselves with a return of 4 per cent." Ten pages further on he rightly says, however, that of "the Artisans, Labourers, and General Dwellings Company" "the dividend is 5 per cent." The next essay is that, already named, upon the Post Office. Mr. Millar declares that the monopoly is a tacit acknowledgment of the inability of the State "to contend with private enterprise." Surely not! If it were not for the monopoly, companies would step in to take the profitable fields in the great cities, and would leave the rural districts to be worked by Government at a heavy loss. Mr. Millar makes a fierce attack upon the Post Office for mismanagement, and Mr. Robertson for its dealings with its staff. It is only fair to say that all the evils pointed at come from the fact that the Post Office is compelled by the Chancellor of the Exchequer to be a great revenue or tax-raising department, and that it is not allowed to have a voice in any matter which involves charge. It is a marvel that, under such a system, politicians of standing are found willing to take the office of Postmaster-General. When Mr. Millar attacks the Post Office for the limitations of deposits and other restrictions on the Savings Bank system he ought to remember that these restrictions were forced on Government by the opposition of the representatives of the bankers in the House of Commons. It is difficult to please our essayists, for it is clear from passages in other essays that the fewer the restrictions on the system the worse most of the essayists would have thought it.

The tenth essay, by Mr. M. D. O'Brien, is directed against 'Free Libraries.' Mr. O'Brien would be termed in America the champion Liberal of the essayists in defence of Liberty. "It is difficult," he writes, "to see any real difference between the man who goes boldly into his neighbour's house and

carries off his neighbour's books, and the man who joins with a majority, and on the authority of the ballot-box, sends the tax-gatherer round to carry-off the value of those books.....If the working man cannot come by his books honestly, let him wait until he can."

How far would Mr. O'Brien push his doctrine? A poor man of brains is studying Ornithology: is he to be allowed to consult the great illustrated work on 'Humming Birds' at the British Museum, or is he to "wait" until, having become a capitalist, he is in a position to spend a year's income upon a set? The editor of the *Athenæum* is willing to confess that he has been known to visit the Museum to consult a book which he might conceivably, with or without a "wait," have been able to buy. Mr. O'Brien is more honest, or in a more happy position, or else—content to "wait." The attack upon the Public Library system is based upon a table showing how Dr. Bain's 'Mental and Moral Science' is lent out twelve times in a year, and Butler's 'Analogy of Religion' fifteen times a year; Kant's 'Critique of Pure Reason' four times, Locke 'On the Understanding' eight times, Mill's 'Logic' fourteen times, Smith's 'Wealth of Nations' fourteen times, and Darwin's 'Origin of Species' a somewhat larger number, while Scott, Dickens, and some other novelists run into far higher figures. For our part we are glad that the heavy books had so good a circulation in hands in which, without the Public Library system, they would probably not have been found at all; and glad also that Scott and Dickens and the others found many readers of a similar kind. Mr. O'Brien's essay itself, thanks to the Public Library system, will be bought and read in towns to which in former days it would not have penetrated.

The essays in the volume are most of them characterized by want of literary form, but they display much strength of language. There is in them little of what we call the sobriety, and what the French call the "vigorous poverty," of good English. But to the rule of weakness in composition Mr. Herbert's essay is, of course, a conspicuous exception.

A Short History of Clent. By John Amplett. (Parker & Co.)

MR. AMPLETT has bestowed pains on his compilation, and yet he honestly tells his readers that much more is to be discovered among the public records and elsewhere. There is often no reason why, if an author be accurate as far as he goes, he should always endeavour to make his work exhaustive. The great complaint we have to make against writers of local history is that while they tell little they express themselves in a manner calculated to mislead their readers into the belief that they have exhausted all sources of knowledge. No such charge can be made against Mr. Amplett.

Clent is said to be a Danish word meaning a crag. Philologists may, however, be pardoned for holding their judgment in suspense when they learn that

"in the whole parish there is nothing of the kind, the hills, though lofty, being especially and entirely rounded in outline."

The place has a certain interest for those who care for saintly legend from the fact

that here St. Kenelm is said to have been murdered. The story is picturesque as we have it; it is much later than the events it professes to record. That it is not mere fable is certain, but it is not easy to discover the truth from later accretions. The outline is as follows. Kenulf was king of Mercia. On his death in 796 Kenelm his son was but a child of eight, and in those days an infant monarch was in a dangerous position both for himself and his subjects. The child king had an elder sister Cwenthryth who longed to be queen. Ascobert, the child's guardian, was her lover, so she persuaded him to take the poor lad out hunting, and then to murder him in a retired spot, where the body was hidden beneath a thorn. Such a crime could not be permitted to remain a secret. The dove which so often intervenes in sacred legends appears here. Mass was being said in St. Peter's at Rome when the worshippers were startled by seeing a dove fly into the church with a scroll in its bill. For a moment it hovered over the high altar and then dropped the billet, on which were written words which have survived in an English form:—

In Clent, in Cowbach, lieth under a thorn,
His head off-shorn, Kenelm king-born.

The story goes on to tell that the Pope, startled by the portent, sent messengers to England to make inquiries, and that on search being made the body was found under a thorn tree by the Papal envoys, who were guided to the spot by the lowing of a cow. The remains of the murdered child were buried in Winchcombe Abbey, and at the spot where the body had rested a spring of water gushed forth. The story must have assumed its present form at an early date. It is not improbable that its details have been adapted from some foreign, probably Italian source.

The most serviceable part of Mr. Amphlett's volume relates to the manorial court rolls. The earliest known record of this kind is dated 1520. Twenty-five rolls exist of the reign of Henry VIII. It would seem that the manorial authorities were stringent in almost every matter of local government; and while the reader peruses Mr. Amphlett's extracts he will possibly form a wish that some such form of government could be introduced into many rural parishes. It may be well that the last remains of the old feudalism have perished; but it is not well that local anarchy should have taken its place. Assaults seem to have been far from uncommon. The fines—two pence for what we now call a common assault, and double that sum where blood was drawn—were not heavy. Breaking fences was at Clent, as elsewhere, a common offence, for which a fine of fourpence was commonly inflicted. Scythe-making seems to have been a local trade. In 1530 the court imposed a fine of three shillings and fourpence on any one who, to use Mr. Amphlett's words, "collected necessities for his art within the manor without permission." As we have not the original Latin before us, we are in doubt as to the meaning of this. We surmise the fine was imposed on those who took willows for scythe shafts. The shafts of scythes are now almost universally made of straight willow or other light kinds of wood, in which the needful curves have been produced by a process of pressure after steaming; but this is a new industry. Within

the last twenty years men from the "West country"—that is, in this instance, the neighbourhood of Sheffield—were wont to visit the banks of the Ouse and Trent where willows flourish and search for such as had grown with the curves required. By a local custom these willows, in most cases, belonged to the tenants of the land, who often made a considerable profit by the sale of scythe shafts.

The right of banishment, which has now fallen so completely into disuse, seems to have been exercised freely by the manorial courts of the sixteenth century. We have met with many instances of it. In 1529 at Clent two women, Alice Smith and Black Margaret—Nigra in the original—were returned as evildoers, and ordered to go beyond the limits of the manor on pain of a mulet of three shillings and fourpence; a similar penalty was imposed on all who gave them shelter. We imagine that in 1526 Clent did not possess a ducking-stool, for Joyce White was fined a noble for being a *garrulatrix*, that is, in the vernacular, a scold. In the Elizabethan time we come upon persons violating the game laws. In 1577 an order was made forbidding the use of an *enginium*, translated a "springe," for the capture of partridges and pheasants, and it was also ordered that no one but a free tenant, that is, not a copyholder, should keep dogs for killing rabbits, or otherwise hawk or hunt in the manor. As these extracts are only given in a translated form, we are sometimes at a loss. We believe the author has made a mistake regarding hemp. He says that at this period "numerous orders forbidding persons to wash their hemp in this or that pond or stream occur from time to time." We cannot tell what the word is which has been rendered "wash," but we have no doubt that the true rendering is "steep." Hemp and flax as far as our experience goes were never washed. When pulled they were bound in small bundles, called "beats" in Lincolnshire and Yorkshire, and placed in a pond or stream heavily weighted with sods or earth. This was done for the purpose of causing the outer bark to decay, so that the fibre might be easily disentangled when it was dried and the process known as "pilling" begun. We have met with many orders forbidding the steeping of hemp and flax in common waters. This was a most reasonable provision, for not only is the stench of the decaying outer bark most offensive, but the water is made useless for man or cattle. It is said that hemp is rarely cultivated in this country now, but down to the end of the last century it was a common crop in Eastern England. In surveys, terriers, and rentals of the sixteenth and seventeenth centuries the little gardens attached to cottages are frequently called "hemp-crofts" or "canabaria." Mr. Amphlett mentions the fact that regulations were made that pigs were to have rings put in their snouts when four months old under a penalty of twelve pence. Either he or his printer has made a strange blunder here, for we read of pigs being "unrung." A bell is, of course, rung, but a pig who has had a ring put in his nose is "ringed." The two words have not a common origin. Mr. Amphlett errs in good company; we have come upon a similar mistake in Mr. Rye's 'History of Norfolk.'

The existing parish registers of Clent begin in 1562. They do not seem to contain much of special interest. The old churchwardens' accounts have, it is sad to say, disappeared. Mr. Amphlett's little book is as far as it goes well done, and must prove most interesting to all persons connected with the neighbourhood.

NOVELS OF THE WEEK.

- A Bolt from the Blue.* By Scott Graham. 3 vols. (Sampson Low & Co.)
John Squire's Secret. By C. J. Wills. 3 vols. (Ward & Downey.)
Rupert Alison; or, Broken Lights. By Gertrude Forde. 3 vols. (Hurst & Blackett.)
A Secret Mission. By E. Gerard. 2 vols. (Blackwood & Sons.)
A Royal Physician. By Virginia W. Johnson. (Fisher Unwin.)
The End of a Life. By Eden Phillpotts. (Bristol, Arrowsmith; London, Simpkin, Marshall & Co.)
A Sappho of Green Springs, and other Tales. By Bret Harte. (Chatto & Windus.)

PERHAPS the fattest three-volume novel ever written—close upon a thousand pages, twenty-six thousand lines—is 'A Bolt from the Blue.' Scott Graham has elaborated with much detail, and with frequent resort to intensity of feeling and expression, the story of a divorced couple, and of a girl who marries the divorced husband without knowing his previous history. This girl, though a lawful wife, and living happily enough with her husband, is shunned by society, and flees from her home as soon as she discovers the truth—which she does by the kind intervention of a lady who has called to ask for the character of a servant. The ethics of divorce must needs be a little mixed. They should, doubtless, make it incumbent on both sides to give information before entering on new matrimonial ventures; but in this case the unfortunate second wife must be admitted to have gone to a tragical extreme in deserting the husband whom she genuinely loved. 'A Bolt from the Blue,' however, is well told. The characters are all human, none of them being described as perfect, either in goodness or in badness. Several of the situations are strong in themselves and powerfully set forth, so that the story may be classed as above the average of society novels.

Dr. Wills in 'John Squire's Secret' harks back to his Persian experiences, and the amusing expedition of Jack Cumberbatch and his Armenian friend is the best part of the book. The Armenian house at Bushire and its hospitable inhabitants, who get but scant gratitude from the Rev. William Delver and his wife, are well described:—

"Ah! Mr. Skinner, how sad it is to see all this!" said the lady with a wave of the hand which took in Kojah Gorgine, his toy wife, and the general surroundings. "Only to think that a few short years ago this—er—person was doing odd jobs in the bazaar; while my poor husband has to toil in the vineyard, and endure the burden and heat of the day. And now here is my husband still toiling, slaving and working: while this—er—person sits clad in purple and fine linen and surrounded by every luxury like an Eastern potentate in his seraglio." "Well, ma'am," replied the American, "what you call the seraglio is limited, but it's pretty: fetchin'."

ma'am, is the word we should use in the States for this particular seraglio."

The rest of the conversation is very comic, "Delver's divinity" by no means converting Abiram Skinner to her views. The MS. book brought from Persia by Hadji Brittles is not very realistic, and the success of the adventurers in obtaining the diamond is a good deal too complete for belief; but a certain roughness in the mechanism may be condoned for the sake of a readable narrative and not a few humorous episodes.

'Rupert Alison' is a falling off from the author's previous work, the main characteristics of which it feebly repeats. A leading theme, for instance, is that of the Italian girl, of incomparable beauty, but microscopic education, who falls passionately in love with the handsome Englishman, and, finding her way to this country, suffers various vicissitudes in the aristocratic society into which she is suddenly raised. Miss Forde has worked this not very original idea before, but with much more skill and freshness. There is plenty of material in the first two volumes in the shape of attempted murder and suicide, of earthquake and sudden death and perilous rescues; but these "sensations" are so tamely approached, and are scattered with such slight regard for effect, with such lack of dramatic instinct, that they merely weary instead of startling or interesting the reader. The third volume moves better—as though the author had been suddenly impelled to make up for time and space previously wasted. The end nevertheless is dejecting. The fates are made needlessly and inartistically cruel to the hero, whose career is one long series of misfortunes. The author of 'Rupert Alison' is not a strong or very original novelist; but she can do far better work than this—as all who remember 'Only a Coral Girl' and 'In the Palazzo' will admit.

In the reprint from *Blackwood* are to be found an apt contrast of character between two Polish brothers, a lively delineation of the rustic life of a country not well known to Englishmen, a strong element of female love in three different aspects, and narrative not marred by prolixity. Brotherly love is the cardinal feature of 'A Secret Mission,' and the almost fatherly care of Felician Starowski—the patient agriculturist who, abiding on the remains of his ancestral acres, furnishes his young and brilliant brother with the means of a wider life of distinction in the German service—is more than matched by the self-sacrifice of Roman in his turn, who tears himself from ambition and from the imperial charms of Biruta Massalowska to redeem Felician from Siberia at the price of his life.

'A Royal Physician' is the style of book that now seems hopelessly out of date. It is intrinsically dull besides, and, so far as we see, possesses no sort of vitality. Tyrolean peasant life of a thoroughly conventional and wholly uninteresting type is the material of the tale. A grandfather and grandmother, keepers of an ancient *Schloss*, a fair granddaughter under whose laced bodice beats a faithful heart, her lover, the "bold bad man" who seeks to wreck their peace, the kindly village priest, an aged crone or witch of the hills, all are in it; so are sentences of the nature of the following. The first

applies to the "uncanny, perhaps mysterious," home of the crone:—

"The lamp, fed by petroleum oil, that modern luxury permeating all lands with its odour, as well as its practical usefulness of flame, illuminating the dark places of the earth, had been adjusted on a small table," &c.

"The convenient postcard, that means of varied information in a veiled form, especially when made the vehicle of skilful feminine lubrications, was employed by Michael only," &c.

Need one say more?

'The End of a Life' is a strong and rather original story, told with artistic and striking effect. The author may be ranked among the few living novelists who understand proportion, contrast, balance, and the value of unhalting movement, and who can write clear, expressive English. It is difficult, though not perhaps impossible, to conceive of such a monster as Salem Gingold—a hideous embodiment of selfishness, sustained and diabolic cynicism, a "philosophy of ashes," and malignant hatred; but given the conception it must be conceded that Mr. Phillpotts has worked it out with consistency. Gingold's servant and accomplice in crime—superstitious, credulous, unprincipled, grasping Snake Chrystal—is also a strong portrait, and the natural accident by which he himself defeats the fiendish plot of his master and wrecks his own plans is managed with great skill. It must not be imagined, however, that the book is all villainy. The two sisters, Mary and Rose, are delightfully natural studies of pure and truthful womanhood—truthful, that is, in all but the one deceit for which they and theirs suffered so sorely, but which was justified, if ever deceit is justifiable. Their father and mother, too, are cleverly drawn types, as true to life as are the pair of brainless, billiard-playing, stick-sucking, arrant little cads their brothers, who, however, are not without signs of redemption. Major Tognola, Mr. Toppin, and Mr. Blott, though somewhat familiar figures in fiction, are also well sketched. In short, 'The End of a Life' is well written, well considered, and well planned. The plot is original, the characters are distinctly pictured and ably grouped, the dialogue is excellent, and there are not a few true and striking sayings; and though the central figures are hateful, they are meant so to be, and the general effect is healthy. If this is a first work it is one of unusual promise.

Mr. Bret Harte's new volume contains four stories, all of which may be read with ease by an idle reader, and will also bear examination by a critical one. They are vigorous in plan and racy in language, and the author's peculiar skill in sketching unfamiliar people and scenes is as observable in these tales as it has been formerly. No other writer has succeeded in making the detail of Western life so vivid. Hardly one of his stories has failed to present some new picture and fix it on one's memory. It is difficult to say which is the best of the four in the present volume. Perhaps 'A Sappho of Green Springs' rightly has the first place; but little fault could be found with a judgment which should prefer 'Through the Santa Clara Wheat.' Working in a field where he has no competitors, Mr. Bret Harte deserves great praise and gratitude for continuing to do his best.

MINOR BIOGRAPHIES.

THE volume on *Sir Robert Peel*, which Mr. Justin McCarthy, M.P., contributes to the "Queen's Prime Ministers" series (Sampson Low & Co.), is a somewhat superficial piece of work. The earlier pages are rather discursive, and more use might, we think, have been made of the Croker Papers. It would also have been worth Mr. McCarthy's while to have given some account of the origin of the Irish Secretary's aborted duel with O'Connell. The Liberator had long hated Peel, whose smile, he said, resembled the plate on a coffin; but in this instance the Englishman seems to have been the aggressor. Mr. McCarthy's chapters on Catholic Emancipation are written with admirable impartiality, and he does ample justice to that high-minded administrator Lord Anglesey. But it is a mistake to say that the resignation of the Marquis Wellesley (not of Wellesley) was due to a declaration of the duke's against concession. The Lord Lieutenant resigned from simple weariness of office, and had left Ireland several weeks before there was any prospect even of a Wellington ministry. Where Mr. McCarthy breaks down is in his narrative of Peel's second administration, and the whole of the latter part of his book appears to have been hastily composed. No account of the ministry of 1841-6 can be considered complete which neglects such important foreign events as the Ashburton mission and the Tahiti affair, and such important Irish legislation as the Acts for increasing the Maynooth grant and for founding the "godless" colleges. Worse still, there is no estimate of Peel's finance apart from the repeal of the corn laws, though the budget of 1842 was well worthy of examination. Indeed, we question whether any one who made a first acquaintance with the facts of Peel's career from this little book would gather that Peel was the author of free trade in any other commodities besides corn. Finally, Mr. McCarthy would have done well to give some appreciation of Peel the man. His devotion to sport is interesting, and so is his more than respectable taste for literature and art.

The Wife of the First Consul is a translation, printed at Boston in the United States, and published by Messrs. Hutchinson & Co., of London, from a French book which is a thoroughly readable piece of book-making. The Empress Joséphine is so mercifully treated by her biographer that Napoleon is made a little too black by contrast. There is no direct mention of the notorious frailties which had much to do with his refusal to make her his wife by a form of wedlock recognized by the Church. The book says that Josephine "was, from a religious point of view, not his legal wife." A "legal wife" she was, but, from the Church point of view, not a wife before God, or in French phrase, from a Church point of view, not "a legitimate wife." The translator makes Madame de Staël "a woman of character," which, in the ordinary English sense of "character," is just what she was not. In the French sense she had, indeed, "character" "sufficient for two." When the translator remarks of Josephine—with perfect correctness of phrase—that "a stool would have pleased her better than a throne," he would, perhaps, have done well to have explained for the benefit of those who read French books in translations that "the stool" was the right of every duchess at the old French Court. After the Restoration stools had, indeed, to be provided for all the duchesses of Napoleon, and the great ladies who had returned with Louis XVIII. complained, not unnaturally, of being "crowded" in consequence by upstarts some of whom they regarded as no better than their cooks. Saint-Amand's book, thus given us in a good enough English dress, is admirably suited for the idle reader, fond of gossip about great people. Whole pages are taken from the memoirs of the

Duchesse d'Abrantès and other well-known works; but such books are not in the hands of the ordinary subscriber to a circulating library, and this volume will suit her, or him.—*Citizeness Bonaparte*, an earlier work of the same series, has reached us later than the one just noticed. It is of the same nature.

A REMARKABLY able book reaches us from Mr. Fisher Unwin—*The Sovereigns and Courts of Europe*, by "Politikos." The title is a misnomer, for there is little about courts in the volume, which contains only a series of biographies of kings and queens. Nor are they all by one hand. A great deal of the inner history of Europe is to be found in the work, and it is illustrated by admirable portraits of the Sultan, the Tsar, the German Emperor, the Emperor of Austria, the late King of Holland, the King of the Belgians, the King of the Hellenes, and others. The portrait of the Queen of Roumania is, however, from an old, bad, too-well-known photograph. The writer of the first chapter is wrong in supposing that the Sultan's Chamberlain always tastes the monarch's food, for there are Englishmen who have dined with the Sultan when the Chamberlain was standing by his side, and know that this is not so. The writer of the second chapter calls the Russian autocrat "the Czar"—a Polish form, disliked of Russians. The official word is "Emperor," the popular word "Tsar." In another chapter we find him styled the "Tzar." The head-pieces of the regiment of Paul's Guards, called "large golden mitres," are only the grenadier hats which in Paul's time the grenadier guards of most kings wore; our own guards had precisely the same head cover, as Hogarth's "March to Finchley" shows. We regret that the writer of the Russian chapter has spoken of the Emperor as subject to fits of "uncontrolled fury." It is too difficult to be sure of anything at St. Petersburg to make it right to accept as gospel this gossip of Russian magnates and their wives. As regards the chapter on England, it is unfair to say that "royalty in England.....seems only to have the power to attract round it second-class people." The chief person about "royalty" in this country is the private secretary of the Queen, and that Sir Henry Ponsonby is of the order of "second-class people" is what no English statesman thinks. Of the portraits, that of the Emperor of Austria, King of Hungary, is oddly misdescribed in the list as "the King of Austria," and the German Emperor is wrongly called "Emperor of Germany" in many places.

MRS. SARAH A. TOOLEY'S *Life of Harriet Beecher Stowe* (Sampson Low & Co.) is more than an epitome of the large volume issued last year by the Rev. Charles Stowe. It includes a sketch of the history of slavery in the United States, and gives the plots of most of Mrs. Stowe's novels. It is likely to be acceptable not only to the American "boys and girls" for whom it is especially written, but also to older people in search of concise information about the author of 'Uncle Tom's Cabin.'

CLASSICAL SCHOOL-BOOKS.

ÆSCHINES is not generally regarded as a suitable author for elementary teaching. His style is not such as to repay imitation, and for those who wish to gain a knowledge of Attic law Demosthenes presents more material. We believe, however, that his 'Oration against Ctesiphon' ought to be read by all boys before the 'De Corona.' The advantage which might be reaped from these two complementary speeches is neglected by the common practice. The edition of the *Æschines against Ctesiphon*, by Prof. Richardson, which is now before us, forms one of Messrs. Ginn & Co.'s "College Series," and is "edited on the basis" of Weidner's edition. It must not be supposed that this implies mere translation; in fact, works much less independent have been published with the scantiest acknowledgment. The introduction

is concise, and as clear a summary as can be expected of an obscure political epoch. For this part, of course, the American editor is entirely responsible. The notes, generally speaking, are what notes to a school edition should be: they give what a boy requires to understand and appreciate the text, without saving him from exercise of his own faculties. Following Weidner, considerable importance is attached to the rhetorical structure of the work, and the frequent references to the 'De Corona' will be useful. Much of the fresh matter added by Prof. Richardson is admirable, although it may be doubted if his illustrations from American history will strike a responsive chord in the English schoolboy. Least satisfactory are the grammatical notes. In many cases the professor seems to forget that his book is, or ought to be, intended for students with some knowledge of grammar; as when he thinks it necessary to refer to grammars for a "genitive of the crime" or "accusative absolute." In others he takes views with which we cannot agree; as when on § 63 (p. 87) he explains *ὡς* with names of persons by the omission of *ἐπὶ* or *πρός*, probably thinking of Thuc. v. 3, *ὡς ἐπὶ τὴν Ἀμφίπολιν*. But Soph., 'Phil.' 58, proves that this collocation implies intention only, and hence it is better with Deecke, 'Progr. Buchsweiler,' 1887, to regard *ὡς* as the old ablative and the accusative as that of motion towards, which agrees well with its limitation to persons. The editor considers *ἐκείνους* in § 152 (p. 159) remarkable, and distinguishes the transition from relative to demonstrative in § 118, &c. But there is no real difference, and the transition is as natural, if not even necessary, in the one case as the other; *ἐκείνους* and *ἐτόλμυσε* are, in fact, two statements, although by the regular Greek idiom one has become a participle. Again, on § 177 (p. 183) he finds the omission of *ὅτι* after *προσέλεγεν* noticeable. See, however, Krüger, 'Sprachl.' 55, 4, 8, where numerous examples are given for similar verbs. In fact, *λέγω ἔσται* is as good Greek as *λέγω ὅτι ἔσται*. In the note on § 115 should be added a reference to the papers by Mr. Heath on the *philosophic* view of *τύχη* and *ἀνάγκη*, *Journ. Phil.*, vii. 97; viii. 154. An amusingly American view is promulgated on p. 242, where it is said that Aristides's poverty is disproved by his belonging to the aristocracy. The summary of Weidner's "Prolegomena" in the form of an appendix will make the book further useful as an introduction to textual criticism, in which respect also it is fitted for a somewhat advanced student.

THE disadvantage of any "series" of classical editions is that in being entrusted to different editors they are unequal not only in merit, but in aim. The play of Euripides which is uniform with the above, *Iphigenia among the Taurians*, edited by Isaac Flagg (E. Arnold), has been edited to suit far younger boys than the work just mentioned, and, except the metrical analysis in the introduction (on J. H. H. Schmidt's system), might with advantage be used as a primer of Greek tragedy. The introduction has considerable literary merit. The notes are in many respects admirable; they are brief, to the point, the words of translation are well chosen, and the quotations are mostly apposite. On l. 298 a better parallel than Sophocles, 'El.' 929, would have been 'O.T.' 734 or 'Ai.' 399. On l. 312 the periphrasis *πέπλων ὕφαί* is wrongly paralleled by the Homeric *πέπλοιο πύγμα*, in which *πύγμα* is by no means otiose. On l. 765 Sophocles, 'O.T.' 425, should have been quoted as the most remarkable, and at the same time effective, example of sigmatism in Greek tragedy. The indices are not carefully enough prepared to be very useful; for example, "position" includes both the order of words and the quantity of syllables without distinction. The frequent *para*-als from English poetry would, perhaps, be more interesting if assigned to their sources, and we doubt if a reference like "For illustrations of this kind of

language, see all the great poets ancient and modern" (on l. 411), be not too heavy a task for the young student. The typography of the series is excellent, but an insidious misprint, "mutat *Lyæo* Faunus," occurs on p. 87 of this work.

IN the companion series of Latin authors Prof. W. F. Allen has edited Tacitus's *Annals*, Books I.-VI. The best features of this work are the historical part of the introduction—but by an oversight the younger Julia, granddaughter of Augustus, mentioned 'Ann.' iv. 71, is omitted from the genealogical tree on p. xxix—and the bridging over the gap between v. and vi. by extracts from Dio Cassius, Juvenal, and Suetonius. Section 35 of the introduction deals with peculiarities of language and style. It consists of an unclassified list of isolated peculiarities, selected from Dräger. The principle of selection is difficult to discover, peculiarities of verb-use being almost ignored. Sometimes Prof. Allen appears to have misunderstood his authority: Dräger begins by noting two uses, "plural der Abstracta" and "Abstractum pro Concreto," for which Prof. Allen's first head is "fondness for abstract nouns whether as substitutes for concrete, or in the plural, thus turning them into concretes." If this is intended to represent both Dräger's heads it is incorrect, for the pluralizing of abstracts is noticeable apart from any question of concreteness. For example, *odia*, "hatred in the breast of several persons," is no more concrete than *odium*, but is a noteworthy development of use nevertheless. The notes are brief and are not in any way remarkable. Small maps are occasionally given, a commendable practice. The editor sometimes differs from Dräger, seldom with reason. Thus, on iii. 17, Dräger is right in making *pudor* the subjective shame felt by Tiberius and *flagitium* the objective shame. In i. 10 Dräger's reading *Q. Pedii* (after F. A. Wolf) accounts better for the MSS. than Mommsen's supposition of dittography, which Prof. Allen adopts. In iii. 7 the insertion of *spe* is unnecessary. In iii. 10 a semicolon should be placed at *tendebat*, as Dräger's note amply shows. It is not easy to see why Dräger is followed in the inconsistent practice of using *v* and *u*, but *i* only. The reasons for printing *u* throughout are as cogent as for *i*. We learn from the preface, however, that the work was not in a finished state at Prof. Allen's death. Doubtless greater perfection might have been expected if he had lived to publish it himself. We cannot compliment Messrs. Ginn on their binders: this book is rapidly coming to pieces, and Prof. Flagg is credited on the cover of his volume with "Euripedes."

WHAT can be the mental calibre of the "Degree Candidates at Dublin University," for whom Mr. Worthington's *Taciti Annalium Liber XIV.* (Longmans & Co.) is intended? The general problem before the editor seems to have been this: given an individual who knows very little Latin, how shall he read the fourteenth book of the 'Annals' without learning any more? Accordingly the notes are made up of translations of any clauses which are more difficult than a reading exercise, of information concerning "parts" of verbs, declension and gender of nouns, and other matters which a discerning teacher would prefer his pupils to find out for themselves, and of a few extracts from a classical dictionary. We are informed in the preface that the edition is taken from the text of the highest authorities; we naturally turn to the difficult passages in chapters xx. and lviii.; in each we are told in the notes to take a different reading from that in the text, so there is an appeal beyond Cæsar! When, however, he actually finds *mare rubrum* translated "the Red Sea" (xxv.)—a mistake either original, or copied direct from Church and Brodribb's translation—a critic is absolved from further comment.

THE taste for what may be called "breakfast-table" information is not a high one; but its prevalence sufficiently explains the popularity of works of a certain class. They should, however, be confined to railway literature, and not obtruded upon serious pursuits. *The Irregular Verbs of Attic Prose*, by A. Hogue (E. Arnold), consists of tit-bits of interest concerning the Greek and English languages strung together on an alphabetical list of irregular verbs. It appears to be an attempt to treat in a readable form one of the driest of subjects, and to this end American slang is freely introduced. What does it add to our comprehension of the phrase τὸ ἀργύριον καταβάλλειν if, after being told it means "to pay down the money," we have added as an illustration "plank down the cash"? Much of the book is taken up with showing how the most Greek of English words are Greek (e.g., acoustic, æsthetic, agnostic, agony, &c., from the index). When the author ventures beyond this simple philological achievement he errs, as when he (apparently—for he speaks impersonally of "the student") connects ἐνδύω with Latin *induo*. As for the professed purpose of the book, we cannot think that the bare record of the fact that a verb does or does not possess a certain number of tenses, given almost entirely without references, is likely to prove either useful or instructive.

OUR LIBRARY TABLE.

MESSRS. BLACKWOOD & SONS publish, under the title *British Work in India*, a volume by Mr. R. Carstairs, which contains much that is true, though little that is new. The book is written from a Christian point of view, and at the same time from a Conservative standpoint as regards Indian native institutions. Though opposed to elective institutions in India, the author strongly condemns the existing police system. We entirely agree with him that it would be better to rely chiefly upon the village watch. Russia does so with success. It is a choice of evils; torture, perjury, and corruption will not cease, but they may be lessened.

In a story without any great literary merit—*Nicholas Blood, Candidate* (New York, Dodd)—but written vigorously enough, Mr. Arthur Henry deals prophetically with the American negro question, which, especially to Southerners, is of ominous importance. The negroes increase in numbers faster than in education, and Mr. Henry is one of those who believe that they are unprincipled and ferocious, and are beginning to think of power:—

"Nicholas Blood is a type and a prophecy. He is an exaggerated specimen of the Metropolitan negro of to-day, and one of a rapidly increasing class. Of unknown parentage; whisky, tobacco, the dice and the devil for teachers; envy and hate his ruling impulses. He is desperate, unprincipled, discontented and dangerous."

The author very fairly states that his picture is drawn from Memphis only, but he evidently takes that city as a typical case. Ten years ago, he says, nearly half of the population of Memphis consisted of coloured people; the population has since then more than doubled itself, and the negroes have increased much more rapidly than the whites.

The Metropolitan Year-Book for 1891, published by Messrs. Cassell & Co. in a cheaper form than the issue for 1890, is accurately compiled, and calls for no special remark.

M. B. H. GAUSSEON, the well-known bibliographer, has sent us the first four parts of his pretty little *Petit Manuel du Bibliophile et du Libraire*. It is a chronicle of the prices obtained at book sales, and has somewhat the same object as 'Book Prices Current,' but enjoys the great advantage of appearing twice a month. It is most excellently printed in a neat form by M. Rouveyre.

WE have on our table *The Canary Islands as a Winter Resort*, by J. Whitford (Stanford),—*Travel, a Series of Narratives of Personal Visits to Places famous for Natural Beauty and Historical Association* (Cambridge, Mass., Griswold),—*The Unearned Increment*, by W. H. Dawson (Sonnenschein),—*Our Debt to the Past; or, Chaldean Science*, by V. E. Johnson (Griffith & Farran),—*Why does Man Exist?* by A. J. Bell (Isbister),—*Aschines in Ctesiphonta*, edited with notes by T. Gwatkin and E. S. Shuckburgh (Macmillan),—*The History of German Song*, by L. C. Elson (Boston, U.S., New England Conservatory of Music),—*Tricks with Cards*, by Prof. Hoffmann (Routledge),—*My Schoolfellows*, by A. R. Hope (Biggs),—*The Blacksmith of Boniface Lane*, by A. L. O. E. (Nelson),—*Pixie and The Hillhouse Farm*, by Mrs. G. Ford (Simpkin),—*Poteen Punch, Strong, Hot, and Sweet*, by "Crom a boo" (Dublin, Gill & Son),—*The Immortals, and other Poems*, by R. W. Bond (Fisher Unwin),—*Studies in Hegel's Philosophy of Religion*, by J. M. Sterrett, D.D. (Appleton & Co.),—*A Commentary on St. Paul's Epistles to the Ephesians, Philippians, Colossians, and to Philemon*, by J. A. Beet (Hodder & Stoughton),—*Our Father's Kingdom*, by the Rev. C. B. Ross (Edinburgh, Clark),—*Sermons*, by J. E. Louis Trial, translated into English by R. C. Faithfull, First Series (Simpkin),—*Die Pünische Sprache der Komödie Pannulus*, by F. Soltan (Williams & Norgate),—*Wilhelm Freund: Wanderungen auf Klassischen Boden*, Part II. (Nutt),—*Die Deutsche Kaiserpolitik Oesterreichs während der Französischen Revolutionskriege, 1790–1801*, edited by A. Ritter von Vivenot, continued by Dr. H. R. von Zeissberg, Vol. V. Part III. (Vienna, Braumüller),—*Il Demonio dello Stile*, by A. Cantoni (Florence, Barbèra),—*Essais sur l'Histoire de la Littérature Française*, by J. J. Weiss (Paris, Lévy),—*Griechische Volkslieder in Deutscher Nachbildung*, by G. Meyer (Siegle),—*Études Traditionnistes*, by A. Lang (Paris, Maisonneuve),—and *Les Fondements de la Métaphysique*, by B. Conta (Paris, Alcan). Among New Editions we have *The Hygiene of the Vocal Organs*, by Sir M. Mackenzie (Macmillan),—*The Acts of the Apostles*, edited by the Rev. W. T. Southward (Cambridge, Hall),—*Schiller's Wilhelm Tell*, edited by K. Breul (Cambridge, University Press),—*Thornrose and Sparkeldor, &c.*, by M. C. Rowsell (French),—*The Parent's Assistant*, by Maria Edgeworth (Routledge),—*The Author's Manual*, by Percy Russell (Digby & Long),—*An Historical Account of the Ancient Culdees of Iona*, by J. Jamieson, D.D. (Glasgow, Morison),—and *Biblical Commentary on the Prophecies of Isaiah*, by F. Delitzsch, D.D., 2 vols. (Edinburgh, Clark).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Bersier's (The late E.) Twelve Sermons, translated by Mrs. A. Waugh, cr. 8vo. 6/ cl.
Carter's (F. E.) Preparation for Worship, 12mo. 2/ cl.
Cuyler's (J. L.) How to be a Pastor, 12mo. 2/ cl.
Gloag's (P. J.) Introduction to the Johannine Writings, 10/6
Houchen's (M. A.) The Christ of the Bible, and other Addresses, cr. 8vo. 2/ cl.
Lorraine's (N.) The Battle of Belief, a Review of the Present Aspects of the Conflict, cr. 8vo. 5/ cl.
Potts's (A. W.) School Sermons, cr. 8vo. 7/6 cl.
Wesley (John), by J. H. Overton, cr. 8vo. 2/6 cl. (English Leaders of Religion.)
Wesley (The Centenary Life of), by E. C. Kenyon, cr. 8vo. 2/6 cl.
Boughton's (H. F.) The Patentee's Guide, cr. 8vo. 4/ cl.
Frost's (R.) Treatise on the Law relating to Letters Patent for Inventions, roy. 8vo. 28/ cl.
Morrell's (C. F.) Bankruptcy, a Manual of Practical Law, 5/ Williams's (J.) Wills and Intestate Succession, a Manual of Practical Law, cr. 8vo. 5/ cl.

Fine Art and Archaeology.

- Petrie's (W. M. F.) Tell el Hesi (Lachish), folio, 10/6 cl.
Drama.
Shakespeare's King Henry VIII., edited by W. A. Wright, 12mo. 2/ swd. (Clarendon Press.)
History and Biography.
Dickens (C.) The Childhood and Youth of, by R. Langton, cr. 8vo. 5/ cl.
Mayo (The Earl of), by Sir W. W. Hunter, cr. 8vo. 2/6 cl. (Rulers of India.)

Oman's (O. W.) Warwick the Kingmaker, cr. 8vo. 2/6 cl. (English Men of Action.)
Swift, the Mystery of his Life and Love, by J. Hay, 6/ cl.

Geography and Travel.

- Cassell's Popular Atlas, by F. S. Weller, cr. 4to. 3/6 cl.
Johnston's (Late Keith) Short Geography of Asia, edited by E. G. Ravenstein, cr. 8vo. 2/ cl.
Levey's (G. C.) The Handy Guide to Australasia, cr. 8vo. 2/6 cl.

Philology.

- Allen's (T. W.) Notes on Greek Manuscripts in Italian Libraries, cr. 8vo. 3/6 cl.
Belton's (R. C.) Digest of Greek Grammar Examination Questions, cr. 8vo. 3/ cl.
Kluge's (F.) Etymological Dictionary of the German Language, translated by J. F. Davis, imp. 16mo. 18/ cl.
Lange's (F.) New Analytical Method of learning Languages: Part I. Junior German, cr. 8vo. 3/6 cl.
Machiavelli's (N.) Il Principe, ed. by L. A. Burd, 8vo. 14/ cl.
Morris's (H.) Simplified Grammar of the Telugu Language, cr. 8vo. 10/6 cl.
Virgil's Æneid, Books 10–12, edited, with Introduction and Notes, by T. L. Papillon and A. E. Haigh, cr. 8vo. 3/ cl.

Science.

- Hall (H. S.) and Stevens's (F. H.) Text-Book of Euclid's Elements, containing Books 3 and 4, 12mo. 2/ cl.
Warren's (Rev. J.) Elementary Treatise on Mechanics: Part 2, Dynamics, cr. 8vo. 3/6 cl.

General Literature.

- Baring-Gould's (S.) Urith, a Tale of Dartmoor, 3 vols. 31/6
Berrington's (B. S.) Exciting Leaves from a Curate's Diary, cr. 8vo. 3/6 cl.
Clowes's (W. L.) Black America, a Study of the ex-Slave and his late Master, cr. 8vo. 6/ cl.
Cole's (Rev. J. C.) The Loves of Tibullus, 12mo. 2/ cl.
Dickens's Oliver Twist and Tale of Two Cities, Pictorial Edition, royal 8vo. 3/6 cl.
Fox Terrier (The) Stud and Show Record, Vol. 2, edited by H. Dalziel, cr. 8vo. 3/6 cl.
Froebel's Letters on the Kindergarten, translated and edited by E. Michaelis and H. K. Moore, cr. 8vo. 3/ cl.
Hewer's (Mrs. L.) Our Baby, for Mothers and Nurses, 2/6 cl.
Heywood's (J. C.) Lady Merton, a Tale of the Eternal City, cr. 8vo. 8/ cl.
Jack's (T. G.) The Handwriting on the Wall, cr. 8vo. 2/6 cl.
Lovell's (A.) The Ideal of Man, cr. 8vo. 3/6 cl.
Lynch's (L. L.) Moira, a Detective Story, cr. 8vo. 2/6 cl.
Macquoid's (K. S.) Cosette, cr. 8vo. 3/6 cl.
Moore's (G.) Impressions and Opinions, 12mo. 5/ cl.
Muddock's (J. E.) The Dead Man's Secret, 12mo. 2/ bds.
Needell's (Mrs. J. H.) Stephen Ellicott's Daughter, a Novel, 3 vols. cr. 8vo. 31/6 cl.
Præd's (Mrs. C.) Miss Jacobsen's Chance, a Story of Australian Life, cr. 8vo. 2/ bds.
Rhys's (G. C.) Country House Sketches, cr. 8vo. 6/ cl.
Stutfield's (G. H.) Rules and Usages of the Stock Exchange, 8vo. 5/ cl.
Suckling's (F. H.) The Humane Educator and Reciter, 3/6 cl.
Sylvia, by Ouida, cr. 8vo. 3/6 cl.
Tennyson's (M. H.) Friend Perditus, a Novel, 2 vols. 21/ cl.
Terrell (T.) and White's (T. L.) Lady Delmar, a Novel, 3/6 cl.

FOREIGN.

Law.

Beudant (C.): Le Droit Individuel et l'État, 6fr.

Fine Art and Archaeology.

Brugsch (H.): Die Sieben Jahre der Hungernoth, nach e. Ägyptischen Inschrift, 5m.
Chlingensberg-Berg (M. v.): Das Gräberfeld v. Reichenhall 40m.
Roger-Miles (L.): Corot, 3fr. 50.

History and Biography.

Cohn (L.): W. Studemund, ein Lebensabriss, 1m. 20.

Mythology.

Forchhammer (P. W.): Prolegomena zur Mythologie als Wissenschaft, 5m.

Philology.

Kressner (A.): Sammlung Spanischer Gedichte, 3m.

Science.

Foussat (J.): Le Jardinage, 1fr. 25.
Grandeaun (L.): L'Épousement du Sol, 1fr. 25.
Lurie (S.): Die Chirurgie der Hippokratiker, 3m.
Menault (E.): Histoire Agricole du Berry, Vol. 1, 10fr.
Reinke (J.): Atlas Deutscher Meeresalgen, Div. 2, Parts 1 and 2, 12m.
Weber (H.): Elliptische Functionen u. Algebraische Zahlen, 13m.

General Literature.

Barrès (M.): Le Jardin de Béatrice, 3fr. 50.
Buchard (H.): Mariages Étrangers, 10fr.
Chandplax (M. de): Le Fond d'un Cœur, 3fr. 50.
Chauvigné (A.): Le Bonheur de Mourir, 3fr. 50.

FOR A PICTURE OF WATTEAU'S.

HERE the vague winds have rest;
The forest breathes in sleep,
Lifting a quiet breast;
It is the hour of rest.

How summer glides away!
An autumn pallor blooms
Upon the cheek of day.
Come, lovers, come away!

But here, where dead leaves fall
Upon the grass, what strains,
Languidly musical,
Mournfully rise and fall?

Light loves that woke with spring
This autumn afternoon
Beholds meandering
Still, to the strains of pring.

Your dancing feet are faint,
Lovers : the air recedes
Into a sighing plaint,
Faint, as your loves are faint.

It is the end, the end,
The dance of love's decease.
Feign no more now, fair friend !
It is the end, the end.

ARTHUR SYMONS.

THE 'LIFE OF THACKERAY.'

February 14, 1891.

IN this week's issue of the *Athenæum* a letter is quoted, purporting to be addressed by Thackeray to Charles Lever, in the 'Life' of the great novelist recently put forth by Mr. Herman Merivale and Mr. F. T. Marzials. I am surprised to find your reviewer referring to that letter as "charming," not so much that its humour is strained and empty as that it bears the mark of the forger on its face. The proof is clear and simple enough. The letter is dated "Kensington, W., December 23, 1848."

Now, unless I am much mistaken, Thackeray was not living in Kensington in 1848, but on that point Mrs. Ritchie could doubtless enlighten you. What is certain and decisive is that Thackeray could not have written "Kensington, W.," in 1848, as the use of postal district initials was only introduced in 1858.

This fact I learned from Mrs. Ritchie some years ago, when I printed a letter—also a forgery, it turned out, and an admirably skilful one—dated "Kensington, W., 1849." It was addressed to one "Dear Ned," and was conceived in a similar spirit of daring but silly jocularly to that indited to "My dear Lever." At that time Mrs. Ritchie wrote : "This is not the first time that systematically forged letters of my father's have been sold and quoted, and I hope that in future MSS. in my father's handwriting may not be accepted as genuine and printed and published without better authority than that of a professed dealer in autographs." I have seen several letters such as these in which, to quote Mrs. Ritchie again, "the imitation of the handwriting is distressingly clever."

It would be interesting to learn the source of the "Lever" letter, and still more so were the authors to inform us how many more letters quoted in the book can be traced to the same quarter.

M. H. SPIELMANN.

. We have received two more communications similar to Mr. Spielmann's. Humour is a matter of individual taste and opinion rather than of fact. However, the letter in question was quoted not as an example of Thackeray's humour, but of his boyish love of fun and extravagance—one of the least known, but not least attractive traits of his character. Mr. Merivale writes of the letter as follows :—

"It seems to me, the more I look at this man's work and story, and at the records and the memories of his friends, that a beautiful and chastened kindness is the background of the whole. 'The Story of a Beautiful Life' it might surely have been called, and published as an ennobling study for any reverent mind, had it borne no other mark than that. This little letter bears the stamp of it. None of the hilarity to order, none of the pantomimic glories which have surrounded the sacred season of late years, till Christmas annuals and Christmas books vie only as to which shall come out first.....That letter of Thackeray's has the true old Christmas ring : the ring of manly tenderness, and homely children's cheer."

Tastes differ !

As to the genuineness of the letter. Thackeray was living at Kensington in 1848. The prophetic postmark was not unnoticed, but was treated as an error in transcription, and was not referred to as it seemed ungracious to suggest that not only Mr. Merivale, through whose hands the original had passed, but Sir Theodore Martin, to whom it belongs, had been deceived by a forgery. Perhaps Sir Theodore will tell us whether the "W." is in the original letter. If so, it must be a forgery.

If the "W." is not found, it would be interesting to hear the history of the letter.

A SUGGESTION.

February 16, 1891.

A JOINT committee of masters and men connected with the printing business here in London is now sitting with a view to revise the existing scale of prices paid for composition. Some advance may be expected, and that soon too, which will no doubt have the effect of increasing the labour cost of the other branches of the printing trade, and at the same time the movement will spread to the provinces.

If this be the case, the cost of production being made greater and the margin of profit narrowed down, would it not be a most opportune moment for the publishers and booksellers to knock on the head the pernicious practice of allowing to all comers the discount of threepence in a shilling ?

Let the public pay a shilling for a shilling's worth, and thus inaugurate the general nett system throughout—a step which certain publishers are endeavouring to maintain for some few books.

Another such chance may not occur for a very long period, and to my mind it appears to be just the golden opportunity. The exact remedy and details I leave for others to suggest.

C. T. JACOBI.

P.S.—Since the above was written an advance has been agreed on.

THE 'DICTIONARY OF ANTIQUITIES.'

IN my first note on the articles on maritime subjects in the new edition of the dictionary I dealt with an article relating to bottomry. In this second note I deal with three articles relating to the administration of the Athenian navy.

The article "Hyperetes" mentions three classes of persons who bore this name, beginning with the seafaring class, and opens thus :—

"Hyperetes (ὑπερίτης). The word is derived from ὑπέρω, ὑπέρη, and therefore originally signifies a rower ; but in later times the word was applied to the entire crew of a vessel, as distinct from the ὑπὸβαται, soldiers or marines (Thucyd. vi. 31, with Classen's note ; Dem. 'C. Polyel,' p. 1214, § 25 ; Polyb. v. 109, § 1)."

The ὑπὸβαται were the seamen, including pilot and petty-officers, and were entirely distinct from the rowers. As they were not rowers, this derivation of ὑπὸβατης may rank with that celebrated derivation of *lucus*. The word was applied, in its earliest and commonest use, to persons performing subordinate service anywhere ; and clearly had some other origin, cf. Sanskrit *aratis*. It was not applied to the entire crew excepting the marines. The author of the article cites three authorities for that assertion. Thucydides, however, says that the commanders of the war-ships were giving extra pay to such of the rowers as worked at the longest oars, and also to the seamen ; so he distinguishes the seamen from the rowers. Demosthenes explicitly divides the crew of a war-ship into three classes : marines, seamen, rowers, cf. §§ 10, 30. And Polybius only speaks broadly of *ἡ πλοῖον καὶ τῆς κατὰ θάλατταν ὑπηρεσίας*, the need of a navy and a naval service as well as an army ; clearly using the word ὑπηρεσίας in its general sense (service), and not in its technical sense (a body of seamen), for otherwise the words *τῆς κατὰ θάλατταν* would be superfluous.

After an innocent remark that the ὑπὸβαται are "sometimes" distinguished from the ναῦται, the author adds :—

"In the Peloponnesian war the Athenian government had paid the wages of all on board (Boeckh, 'P. E.,' p. 275=Sthh.², i. 344) ; but in the time of Demosthenes the state paid only the ναῦται, while the trierarchs had to find and pay the ὑπὸβαται (Dem. 'De Cor. Trier,' p. 1229, § 6 ; Fränkel, n. 859 on Boeckh)."

The state always paid the entire crew, when there were funds to give any pay at all. According to Demosthenes, the commanders of the war-ships were bidding against each other for the services of the best seamen by offers of extra pay. Thus, in a sense, the trierarchs had to find and pay the ὑπὸβαται : but not in the sense intended by the author of the article.

The article "Apostoleis" is brief enough to reprint as it stands, and is really worth reprinting. It runs thus :—

"Apostoleis (ἀποστολαί), ten commissioners, chosen out of the body of Athenian citizens without distinction of tribes, in order to secure the efficiency and promptitude of a naval expedition (ἀπόστολος) which had been voted. They were thus an extraordinary authority, appointed by decree of the people (Boeckh, 'Urkunden über das Seewesen,' p. 466 ; Hudtwalcker, 'De Dietet,' p. 71 ; Meier and Schömann, 'Att. Process,' p. 112, with Lipsius' note in the new ed.). They had the power, in certain cases, of imprisoning a trierarch who neglected to furnish his ship properly (Dem. 'De Cor,' p. 262, § 107, with the scholia) ; they controlled the giving out of stores from the dockyards for this purpose, and, subject to an appeal to the senate, they decided any disputes which arose when a ship was handed on from one trierarch to another. In time of peace these duties were probably discharged by the ἐπιμεληταὶ τῶν νεωρίων, an inferior body chosen by lot. (Dem. 'C. Everg. et Mnes.,' pp. 1147, § 26, 1149, § 33, 1150, § 37 ; 'De Cor. Trierarch,' p. 1229, § 4 ; Boeckh, 'P. E.,' p. 543 ; Schömann, 'Antiq.,' i. 426, n.)"

An ἀπόστολος was properly the despatch of a fleet from port, not a naval expedition in the wider sense. This was managed at Athens by the Senate of the Five Hundred in conjunction with the Apostoleis elected by the Commons, not by the Apostoleis alone, 'C.I.A.,' ii. 809, b. 10-26. The Senate could deal summarily with a refractory commander by imposing a fine not exceeding 500 drachmæ, say 20*l.*, or else send him for trial in the courts, 'C.I.A.,' l.c. ; cf. Dem. 'C. Everg. et Mnes.,' p. 1152, § 43. The Apostoleis could not imprison a commander by way of punishment. They could only keep him under arrest till he was tried, Dem. 'De Cor. Trierarch.,' p. 1229, § 4 ; and presumably could not do this without authority from the Senate. They did not control the issue of stores from the dockyards ; the Guardians of the Dockyards controlled that, 'C.I.A.,' ii. 809, a. 178-182. The dispute to which the author of the article refers did not arise when a ship was handed on from one commander to another, nor was it decided by the Apostoleis subject to an appeal to the Senate, Dem. 'C. Everg. et Mnes.,' pp. 1147, § 26, 1149, § 33. The dispute was about certain sails, ropes, &c., which had not been returned into store, and this was decided by the court before which the defaulter was brought by the Apostoleis and the Guardians of the Dockyards. The Senate merely gave leave for the summary enforcement of the decisions of the court. The Apostoleis discharged their duties in time of peace as well as in time of war, 'C.I.A.,' ubi supra.

Thus the only completely accurate statements in the article are these—there were ten Apostoleis, and they were chosen out of the body of Athenian citizens without distinction of tribes. And the latter statement seems pointless without a note that boards of ten members at Athens usually contained one member from each of the ten Athenian tribes.

The article "Antidosis" would perhaps be more instructive if its author had only known what antidosis really was. He defines it thus :—

"Antidosis (ἀντιδοσις), in its literal and general meaning, 'an exchange,' was, in the language of the Attic courts, peculiarly applied to proceedings under a law.....By this law, a citizen nominated to perform a leiturgia, such as a trierarchy or choregia, or to rank among the property-tax payers in a class disproportioned to his means, was empowered to call upon any qualified person not so charged to take the office in his stead, or submit to a complete exchange of property—the charge in question, of course, attaching to the first party, if the exchange were finally effected."

The facts are simple. At Athens the commanders of the war-ships were expected to spend their money freely on extra pay, &c., so these commands were always given to the richest men in the state. When a man was placed on the list of commanders available for service during the year, and found that some richer man had been passed over without just cause, he could get the other substituted for him on the list by means of an *antidosis*, a process for determining the relative value of their properties. This process was also employed in obtaining exemption from various other positions which were assigned to the richest men in the state. The appellant cited the respondent before the proper magistrates and required him to disclose what property he had, and was then put in possession of it until the trial to prevent any fraudulent dealing with it meanwhile, the respondent obtaining possession of the appellant's property until the trial, Dem. 'C. Phœnipp,' p. 1040, §§ 5-7. The *antidosis* was now complete, *ib.* § 10, *τῇ πρώτῃ ἡμέρᾳ μετὰ τὰς ἀντιδόσεις*. The court had afterwards to decide, from the sworn declarations of the parties and the speeches on their behalf, whether the respondent was really a richer man than the appellant, and was, therefore, to be substituted for him on the list, *ib.* §§ 3, 4, *πλουσιώτερον οὐτα ἐμαντοῦ,.....εἰς τοὺς τριακοσίους ἀντ' ἐμοῦ καταστήναι,.....εἰς τὴν ἐμὴν τάξιν καθιστάναι*. The decision was not in the alternative, to fill the position or exchange properties, but simply to fill the position, cf. Dem. 'C. Meid.,' p. 565, § 156, *καταστὰς ἐξ ἀντιδόσεως.....χορηγός*, Isocr. 'De Perm.,' §§ 4, 5, *ἀντιδόσεως γενομένης περὶ τριηραρχίας.....ἐγνώσαν ἐμὴν εἶναι τὴν λειτουργίαν*. An appellant certainly told the court in one case, Dem. 'C. Phœnipp,' p. 1044, § 19, that he would gladly exchange his whole property, mining rights included, for the respondent's estate in the country; but that was mere rhetoric, and palpably did not constitute an offer that the court could enforce, for mining rights were outside its jurisdiction in these cases, cf. § 18.

The whole article is vitiated by the assumption that the exchange of property was a permanent exchange as the price of exemption from some onerous position; whereas it was merely a temporary exchange as a precaution against frauds, such as the creation of fictitious charges on an estate to diminish its apparent value at the trial.

The facts are perfectly clear in the case in which Demosthenes was himself respondent, Dem. 'C. Aphob.,' ii. p. 841, § 17. He surrendered possession of his own property, and took possession of the appellant's pending the trial; but he could not get the case tried, and was meanwhile unable to proceed with a very pressing lawsuit of his own, as his right of action was temporarily vested in the appellant. He therefore settled the case by undertaking to fill the disputed position in the appellant's stead; and having thus recovered his right of action, he proceeded with his lawsuit. The grievance in Dem. 'C. Meid.,' p. 540, § 79, is that the appellant and his agents assumed possession of the respondent's property prematurely, and stopped the proceedings in the lawsuit, as if they were already in lawful possession by virtue of the *antidosis*.

The author of the article talks complacently about the "absurdity" of this law, which he does not understand; and ends by quoting some worthless declamation from a popular writer.

CECIL TORR.

THE QUARRELS OF AUTHORS.

Berlin, Hohenzollern-Str. 14, Feb. 12, 1891.

I HAVE just received from Prof. Sidgwick the last number of the *Athenæum*, which contains a letter from Mr. T. W. Fowle with regard to the relation between my book and his own on

the English Poor Laws. Though I am rather reluctant to engage personally in a newspaper controversy with Mr. Fowle, I believe that the charge Mr. Fowle thinks it right to bring against me challenges a reply on my part, and this the more as I cannot expect that many of your readers will take the trouble to compare the two books themselves. As you have been good enough to give already so much space to the controversy, I hope you will also have the kindness to insert my letter.

Now let me simply state the facts.

1. In 1885 I spent about a year in England in order to make special investigations into the present condition and working of the English Poor Law, a subject that was then of great interest to Germany, on account of the recent social reform movement. The result of my investigation I published in a book, 'Das Englische Armenwesen,' Leipzig, 1886, pp. xxi and 450. The main subject of the book, the existing relief system in England, I treated exhaustively from the legal as well as from the economical and administrative point of view in pp. 151-450; and I prefixed (pp. 1-150) a short historical sketch of the development of the English Poor Laws, as I thought that the knowledge of this development was not only interesting in itself, but also necessary for a full understanding of the present Poor Law system. In the preface of my book I mentioned expressly that there was no English or German book which gave a complete scientific treatment of the present condition and working of the English Poor Law, so that I had no book at all that could guide me in this principal part of my work; but that the field of the historical part up to 1857 had already been worked very well in the German book of Kries ('Die Englische Armenpflege,' Berlin, 1861), and that there were three excellent English books—namely, Sir Frederick Eden's 'The State of the Poor,' London, 1797, 3 vols.; Sir George Nicholl's 'History of the English Poor Law,' London, 1854; and Robert Pashley's 'Pauperism and Poor Laws,' London, 1852—of which I was able to make much use for the early history, so that my task was here principally to follow up the historical development in recent years, and so to bring the history up to date. Every one will see how far I claimed originality for my work.

2. A few months ago a second edition of Mr. Fowle's little book was published, and in the preface of it Mr. Fowle charges me in offensive words with "unlicensed appropriation," giving only one illustration of his indictment. I have only to add to what Prof. Sidgwick replied to this one proof of "appropriation with disastrous result" that, in the passage in question, the words "geistige Ueberlegenheit" have been wrongly translated by "knowledge and education," which translation may have induced Mr. Fowle to assume a ludicrous blunder on my part.

3. I now come to Mr. Fowle's letter of January 27th (*Athenæum* of February 7th), in which he condescends to give "plain proofs" of his charge. But before giving these proofs he restricts his charge, and now only maintains that I have followed in my historical sketch the treatment he gives, in the third chapter of his book, of the historical development of the English Poor Laws down to the reform of 1834, and that he has noted with regard to this part a great many identical passages. Before looking at these parallel passages, let us stop here for a moment.

Chap. iii. of Mr. Fowle's book fills twenty pages, each on the average of thirty-two lines. I treat the history of the English Poor Laws down to the reform of 1834 in thirty-seven pages in the German edition, and twenty-five pages, each on the average of forty-nine lines, in the English edition. My book in the German edition, as well as in the English, is printed much more closely than Mr. Fowle's; an expert in printing matters tells me that it would

take more than fifty pages in Mr. Fowle's book to print what I have given on twenty-five pages. Now can any reasonable man believe that it would be possible to make out of twenty pages of Mr. Fowle's book, written in a by no means concise style, fifty pages of a scientific book by "simply following" Mr. Fowle? Granted for a moment that it would be possible to find out a great many parallel passages in my book and Mr. Fowle's, would it not seem much more probable that we both have drawn more or less from the same sources? And this is, indeed, the fact. I have made much use of the books of Nicholl, Pashley, and Eden; Mr. Fowle, who seems not to have known Pashley's book, has done the same with Nicholl and Eden.

But to come to the "parallel passages." Mr. Fowle has sent to the *Athenæum* "some forty parallel passages," seven of which have been printed in the *Athenæum*. Now, of these seven passages, there are only three in which (Nos. 1, 4, and 5) we use the same words, and these words are—the words of the Acts of Parliament! In three other passages (Nos. 2, 3, and 6) I state in quite different words the same—not at all difficult—conclusions on several Acts of Parliament as Mr. Fowle does; but Nicholl, Pashley, and Kries have come to the same conclusions long before Mr. Fowle! In the seventh "parallel" passage I state a different conclusion from Mr. Fowle's, which difference he modestly explains by saying that I have mistaken my authority. *Risum teneatis amici!*

DR. (jur. et phil.) ASCHROTT,
Judge of Berlin.

* * We cannot insert more letters on this subject.

WILLIAM HUNNIS, GENTLEMAN OF THE
CHAPEL ROYAL.
I. UNDER MARY.

It has hitherto been a matter of surprise to the students of Elizabethan literature that a writer who seemed to them so commonplace should have held such a high position in the opinion of his contemporaries as William Hunnis evidently did. This apparent anomaly set me seeking for something in the man that did not appear in his works, or appeared there only suggestively. This something I have been fortunate enough to find. The William Hunnis of Elizabeth was only a survival of the William Hunnis of Mary. Throughout this reign he was the centre of a group of dissatisfied subjects whose souls were stirred within them by the miseries of their country, and who kept plotting in a haphazard and disconnected manner until their final discovery in 1556, when severity silenced them. Associated with Thomas Wyatt in his first literary enterprise, a metrical translation of the Psalms, published in 1550, it is evident he shared in his feelings, if even he did not join in his plot. The Protestant doctrines and the Protestant spirit of individual independence could, no doubt, find some means of reconciling treason to a Catholic sovereign and faithfulness to a distressed fatherland crushed under a detested Spanish oppression. His was a period of unrecognized incongruities.

He was a friend of John Rogers, once Prebendary of St. Paul's, the co-worker with Tyndale in editing "Matthew's Bible," and he had seen his friend burned at Smithfield on February 4th, 1555. Between that month and September he had been implicated in a plot "to kill the queen, and after her the king," while they were witnessing the "Juego de Cañas," the Moorish game of throwing the lance on horseback, brought over here by the Spaniards. Whether the "gentleman of the Chapel" and the others were to be mounted performers, and thereby veil their purposes, or whether they were to take advantage of the excitement and confusion prevailing, I know not. It is probable this was the real foundation of the rumour of what Rapin calls "the forged conspiracy, pre-

tended to be discovered before Philip left," in September, 1555 (p. 242, book xvi. edit. 1733).

The burning of four bishops, thirteen clergymen, and sixty-seven persons in all, this year for religion; the increasing unpopularity of Philip, his neglect of the queen, and infringement of his marriage articles; the patriotic dread of seeing England overrun with Spaniards, and her troops and money drawn into the Spanish wars, had deepened the general discontent. Patriotic unity was stronger than religious bonds; and a wider conspiracy was formed at the end of the year, aided by the shifty policy of the French king. In January, 1556, at a close meeting of the conspirators, to plan how to remove from the Treasury the money destined for Philip, and to use it in a national war against the Spaniards, the queen among them, one of their number, John Dethicke of Westminster, proposed they should invite "William Hunnis, a very handsome man," to join them. Thomas Whyte, "he who afterwards betrayed them," made a difficulty about admitting a stranger to their secrets, "for fear of disclosing" (doubtless the others already knew his name), and then John Dethicke answered Whyte: "We shoulde not nede to dowe this man, because before, at the Jugo de Cano, or Barryers, he, Allday, Cornwalle and others, to the number of 12, were appointed to have slayen the Queenes Majestie, and after that the Kinges Majestie." Being asked how this took not effect, he said: "There was such a cowardness and fear in their stomachs when they sholde have done it, that they made scrupulnes who sholde begynne—knowing that whoever should have been ruler afterwards, would have been bound to make an example of them." This at least proved William's inclination (tempered though it was with caution), and prepared the conspirators to welcome him. But the matter was clinched by Dethicke's telling them further that Hunnis had already "been aboute to counterfeite the Keys of Brigham, and steale away the treasure." When asked how he could have come to the handling of them, Dethicke said he was very familiar with Nicholas Brigham, the keeper of the Treasure House at Westminster, and with his wife. His special knowledge and opportunities made him a valuable acquisition.

Shortly after, in the beginning of February, Hunnis himself narrates that John Dethicke, "understanding that I had some skyll and practice in the syens of alchymy, and more, knowing me to be, by means of certain suites in Ireland, in many men's dangers, debated with me in this wise: 'Mr. Hinnes, I have but small acquaintance of you, and that which is, came of my friend, Mr. Rogers, for whoes sake and yor own, I would be glad ye should do wellfor I take you to be a constant young man.'" Thereupon Mr. Dethicke tempted him to exercise his skill in "coining" in Dieppe Castle, where the French king had promised 100,000*l.* to aid the conspirators. Through an amusing series of conversations, in which the acuteness as well as the caution of Hunnis is evident, the various plans of the conspirators are explained, further even than the "oath" of Dethicke should have allowed, to a member yet unsworn. "Thereunto quod he: 'Beshrew that head. Thou hast a curst brain, and forasmuch thou hast so truly gessed I put thee out of dowe that same is our intention, for the French Kinge hath promised our gents on the other syd to ayd them with shippes and vittalls and ordnance, and all that we shall requyre shalbe to ayd them withall.' 'This,' quod I, 'doth lyke me very well.'" Nevertheless Mr. William Hunnis very sensibly saw the possible dangers, and desired to know what friends they were likely to have. Dethicke told him of some thirty knights and a great many noblemen, of Mr. Bethell and Mr. Thomas Whyte; and notably of Sir Peter Carew, the fellow of Wyat in his ill-fated rebellion—"he is as sure on our syde, as I have you by the

arm." Suddenly Dethicke recollected himself, and warned Hunnis that if he disclosed the names and plans he had now heard, he would soon be dispatched by a dagger-blow from an unknown hand. "'Why Sir!'" quod I, 'what nedeth ye this to dowe of me?' 'No fayth,' quod he, 'I dowe thee not, but as friend, I willed wyshe thee fyrst to be slaine, so that they might have their enterprise.'"

In the records we find that shortly after Bethell, preparing a ship by the aid of John Benbow, of the Chapel Royal, and others, invited William Hunnis to "go a-fishing with him." Here, too, his humorous acuteness made Bethell lay bare the plans of his department of the conspiracy. "I wold be loth to spend my time in fishing, I wold rather go a piracyng," said Hunnis boldly, which Bethell appeared to disapprove of. Nevertheless Hunnis concluded, "I wold very faine go with you, but I shall not be ready so soon." Another time "he asked Bethell, 'Do ye here of any newes abroad that certein men should arrive in this land from beyond the seas?' Sayth he, 'In fayth I car not what I hear, but for myself I will be sure to serve my country truely.' 'And howe?' 'To kepe that no stranger shall land!' 'Captain, that is well said!' answered Hunnis." This was at the very beginning of March, when they met at Fleet Bridge, and the captain, having been to buy an ensign, told Hunnis that his boat was due by this tide at St. Katherine's, and that he had harnesses and coats of mail aboard for over 109 men.

Hunnis was also consulted about the transcript of King Henry's will made by Harry Peckham for Sir Anthony Kingston, who believed that this will, properly read, and the laws of the realm, would support the plan of the Western conspirators, to "send the Queenes highness over the seas to the King, to make the Lady Elizabeth Queen, and to marry her to the Earl of Devonshire." Kingston encouraged them all, saying, "I tell you true that the Lady Elizabeth is a goodly liberrall dame, and nothing so unthankfull as her sister is, and she taketh this liberality of her mother, who was one of the bountifullest women; but you have served the unthankfullest mistress on the erth, and all she has done has been agaynst her father and her brother, or else to our sweet Lady Elizabeth."

Allday attempted also to win Roger Carter, one of the king's servants at Westminster, saying that Dethicke had sent him to open matters to him, and to tell him that "Hunnis also was privie to the plot"; but Carter, after a sleepless night, told Allday that he would have nothing to do with it, and "willed both Dethicke and Hunnis to leave all such practises, or he would turn Displayer." Nevertheless, they worked without telling him more. Communications went on with Dudley, the Ashtons, and other gentlemen abroad; with the "Pirates," and the rising in the West; and with the French king for a convoy. The conspirators had even entered the Treasure House on the 6th of March, and, finding the box too heavy, had planned to force it open and take the treasure in detachments through Rossey's garden to the boat that would await them on the river by the 17th of March. On the 16th of March they took the solemn oath to hold by each other; and John Throgmorton, the real leader of the London party, "said he wished his dagger was in the queen's heart, and in that of her Council." On the 17th twenty of the chief of them were arrested and conveyed to the Tower. I know Mr. Froude says the 18th, as do Machyn and others; but the "Tower Accounts" of the year, for Throgmorton, Daniell, Peckham, and others, are rendered from the 17th; and I suppose, therefore, the arrest occurred on the night of the 17th, and became known on the morning of the 18th. The name of Hunnis does not appear in this bill, but that only proves he did not pay for extra diet. Either on the 17th or shortly

after William Hunnis was captured and lodged with the others in the Tower. His name appears twice on the first list of conspirators; his conversations there, on "prudence" and "purgatory," are recorded in the confessions of Peckham. With the heat of action and the hope of success taken out of him, this must have been a sad and anxious time for the youth. Four days after his incarceration he would hear of Cranmer being burned, while one after the other of their number was tortured; on the 21st of April his friend and leader, the one hero amongst the prisoners, John Throgmorton, was tried at Southwark, along with Uvedale, governor of the Isle of Wight, and was executed with him at Tyburn on April 28th. On the 5th of May Hunnis himself was arraigned at Guildhall, in company with Henry Peckham, John Daniell, William Stanton, and Edward Turnour; on the 7th Peckham and Daniell were condemned, and the others afterwards.

But Hunnis now disappears from historical notice. Whether he owed his life to a further error in the vile handwriting of the clerk who noted his confessions, so that he was arraigned as "Thomas" instead of "William"; whether his youth, his beauty, his popularity, his talents, or his frank confessions procured him pardon or respite; whether he pleaded benefit of clergy; whether before the Lord Mayor he appealed to the rights of citizenship on some technical point; or whether he was simply dropped as insignificant, I know not. For two years he may have languished in the Tower, to be released by the death of Mary, or he may have escaped. That the terrors and discomforts of prison life entered his soul, that fears of the rack and execution had moved his heart to its depths, is, I think, proved by the verses preserved in 'The Paradise of Dainty Devises,' No. 93, "Being in trouble, he writeth thus." With feeble lines, and many incomprehensible words, he makes plain his belief in the right of his cause, and his faith in God:—

In Terrors trap with thraldome thrust
Their thorny thoughts to taste and trie,
In conscience clear from cause unjust
With carping teares did call and crye
And said O God, yet thou art he
That can and will deliver me.

Thus trembling there with teares I trod
To totter tide in truth's defence;
With sighes and sobs, I said O God
Let right not have this recompense,
Least that my foes may laugh to see
That thou wouldest not deliver me.

My soul then to repentance ranne,
My ragged clothes all rent and torne;
And did bewaile the losse it wanne
With loathsome life, so long forlorne
And said O God, yet thou art he
That can and will deliver me.

Then comfort came with clothes of joy
Whose seams were faithfull steadfastnesse,
And did bedeck the naked boy
That earst was full of wretchednesse
And said he glad, for God is he
That shortly will deliver thee.

W. HUNNIS.

CHARLOTTE CARMICHAEL STOPES.

RELICS OF GRAY.

THE authorities of Pembroke College, Cambridge, have lately increased their collection of Graiana by the acquisition of two pocket-book diaries full of entries in the poet's handwriting. One of these is 'The Gentleman's and Tradesman's Pocket Assistant or Daily Remembrancer for the Year MDCCLV.,' and the other is 'The New Daily Journal; or, Useful Memorandum and Account Book for the Year 1760.' These books—the entries in the first of which are in pencil, and those in the second in ink—belonged to John Mitford, and were given him at Aston by the Rev. Wm. Alderson. Through the kindness of my friend Mr. R. A. Neil, Fellow and Librarian of Pembroke, I am able to describe the contents of these little volumes, which, interesting as they are, add unfortunately very little to our knowledge of Gray's life.

The diary for 1755 is full of complaints, in-

variably written in Latin, regarding the state of his health—his gout, his sleeplessness, and his many distressing symptoms. With this exception, the entries record little that is personal, but present a minute and unflagging almanac of the state of the weather and the condition of the flowers, now in the Peterhouse garden, and now at Stoke. Each diary contains, at the end, some sentences in lapidary prose, evidently put together with extreme care, and in one case left unfinished. But it is not necessary to print these sentences here, since they are identical with those published in 1890 by Mr. Duncan Tovey. The pocket of the 1760 diary, however, contains a draft, not in Gray's handwriting, of an interesting letter which has not hitherto, I believe, been printed. It is of special value as helping us to picture for ourselves the arrangement of those rooms in college which Gray occupied for so many years, and in which he died.

To the Rev^d Mr Brown
President of Pembroke Hall
Cambridge.

London, Oct. 22, 1761.

Dear Sir

I have sent down by Gillam's waggon to-day 28 parcels of different bulks, w^{ch} I suppose will be deliver'd on Monday morning, & must beg the favour, that you will see put into my rooms. They are as follows.

1. +2. Chests of Books.
- +3. A Fire grate & instruments.
4. Steel-Fender.
- +5. Basket of Earthen-ware, glasses, &c.
- +6. Black Travelling Chest.
- +7. Wainscot-Box.
- +8. Sofa.
9. Back to the same.
- +10. Deal Book-Case taken to pieces.
- +11. Wainscot Chest of Drawers.
- +12. Night-Table.
- +13. Round Table, &c.
- +14. Breakfast-Table, &c.
- +15. Small Chest of Drawers.
- +16, +17. Two Feather Beds, &c.
- +18, +19. Bedstead in two parts.
20. Settee & Stools.
- +21, +22, +23. Six Chairs.
- +24, +25, +26. Six slighter chairs.
- +27. Fly-Table and Wash-Stand.
- +28. Basket with pillows, cushions, &c.

Those marked with a cross are easier to break, & therefore pray observe if they appear to have received any damage in coming. You will take notice of N^o 6 & 7 for another reason, because in them are Papers & other things of value to me. They may all stand pack'd up as they are, till I come, w^{ch} will be in about three weeks, I guess: in the mean time I beg no fire may be made, nor any body go flaunting in with a candle, for so many mats & so much packing will make it very dangerous. Mr Gillam (I reckon) will stay for his money till I arrive.

We are all much out of countenance about this pension. I dare not see Delaval any more, & expect to hear Mason has taken Laudanum. Adieu! I am ever
Yours T. G.

How goes T. L.'s affair?

This letter was written at the close of Gray's longest absence from Cambridge, the two years which he spent almost entirely in London, working at the British Museum. T. L. is doubtless the Hon. Thomas Lyon, third son of Lord Strathmore. As he was elected a Fellow of Pembroke a few days after Gray's letter was written, his "affair" is obviously this election. It was the family of this nobleman whom Gray visited in Scotland in 1765. Edward Delaval was the former Fellow of Pembroke who played on the water-glasses and made that instrument sing "like a cherubim in a box"; he came back to Pembroke for a lengthy visit in the late autumn of 1761. This letter gives us further proof of Gray's morbid dread of fire.

EDMUND GOSSE.

THE FRAGMENT OF THE 'ATHENIAN CONSTITUTION.'

February 5, 1891.

MAY I be permitted to say, from a reader's, not a scholar's point of view, that it would, in my opinion, have been far better if either more advice had been taken by the editor of the text, or, supposing that the necessity for secrecy made this impossible, if he had himself devoted

more time and thought to it? I take p. 6, where there are a few lacunæ in the papyrus. In line 7 I find: τοῦτο μὲν οὖν ὁποτέρως πού ἐχει μικρόν, [καὶ ἐγένετο δὴ ἐν τοῦτοῖς τοῖς χρόνοις. The punctuation shows that this is intended to mean, "It is a matter of small importance which of these dates we accept; the thing (i.e., the institution of the archon) happened, at all events, at this period." μικρόν cannot, I believe, bear this sense; the καὶ δὲ is inexplicable; and οἱ χρόνοι must mean dates. If the lacuna is to be filled, we require something like μικρόν [διαφέρει, ἀτε δὲ ἐν ἀτάκτοις τοῖς χρόνοις, i.e., "It is of small importance which date we accept, as we are dealing with a period the dates of which are undetermined." In line 9 the opposite error has been committed, a lacuna being left void where the insertion of one or two words would have indicated the required sense:—σημεῖον καὶ [τὸ μὴ τὰ ἀρχαῖα τῶν.....] οἶον τὸν ἀρχοντα διοικεῖν, ὥστε ὁ βασιλεὺς καὶ ὁ πολέμαρχος, ἀλλὰ [τὰ ἐπιθ]ετα. At the foot of the page is a mistake of a more reprehensible kind. While [αὐτῶν] (sc. ἀρχαῶν) and [ἐπὶ] are preferable to [οὐτοῖς] and [ἐς], ἄλλων is, by the light of the general context, senseless, ἀλλήλων being obviously required, and for ὅκνησαν the imperfect is wanted. Both these things I had noted on reading the passage hastily through when the book reached me. On afterwards consulting the note, I find that the papyrus has ἀλλήλων, i.e., ἀλλήλων. ὅσαν, which is right enough; so that here the editor has perverted his text. I only deal with one page. Similar complaints might be made about other passages. The limits of the lacunæ should have been accurately indicated; as it is, the present text is useless without the promised "facsimile," which will not be within the means of every one. W. R. PATON.

At the meeting of the Cambridge Philological Society held last week Mr. Wyse produced a long list of corrections in the fragment lately printed, Mr. Hicks made suggestions for the emendation of several passages, and Prof. Mayor dealt with two passages. Dr. Jackson made the proposal for l. 17 of p. 6 which Mr. Paton has given above. He also remarked that a passage on p. 11, l. 12, suggests an explanation of the use of the lot in elections. The rule that no one should sit for a second time until every qualified person had sat once seems to imply that, theoretically, the lot decided, not who should hold a given office, but in what order the qualified persons should succeed to it. Thus conceived, the use of the lot is not so plainly repugnant to common sense as it is generally supposed to be. At p. 16, l. 10, οὐ γὰρ [εἰκὸς ἐ]ν μὲν τοῖς ἄλλοις οὕτω μέτρον γενέσθαι καὶ κοινόν, [ἅμα] τ' ἐξὸν αὐτῷ [τ]οῦς [ῥόμ]ους ὑποποιήσασθαι τυραννεῖν τῆς πόλεως ἀφοτέροις ἀπεχ[θάν]εσθαι καὶ περὶ πλείονος [ποι]ήσασθαι τ[ὸ] καλὸν καὶ τὴν τῆς πόλεως σωτηρίαν ἢ τὴν αὐτοῦ πλεονεξίαν, ἐν [οὗτ]ῳ δὲ μικροῖς [καὶ] ἀν[αξί]οις καταρτυπαίν[ε]ιν ἐαυτόν, he proposed for [ἅμα] τ' ἐξὸν to read [ὥς]τ', ἐξὸν; and to place a comma after τυραννεῖν τῆς πόλεως. On p. 26, l. 10, οἶονται μὲν οὖν τινὲς ἐπίτηδες ἀσαφεῖς αὐτὸν ποιῆσαι τοὺς νόμους ὅπως τι τῆς κρίσεως [ἐ]χρη[σ]το [ὁ δὲ] ἄλλος κ[υ]ρίως, for κύριος he suggested κυρίως, comparing p. 9, l. 3. At p. 28, l. 7,ἀποδημίαν ἐλογίσαστο κατ' ἐμπορί[αν] ἅμα καὶ θεωρίαν εἰς Αἴγυπτον [περὶ] Κα[ν]όπον [πό]λει δέκα ἐτῶν· οὐ γὰρ οἶσθαι δίκαιον εἶναι [το]ύς νόμους ἐξηγεῖσθαι παρὼν ἄλλ' ἕκαστον τὰ γεγραμμένα ποιῆσαι, for εἰς Αἴγυπτον [περὶ] Κα[ν]όπον [πό]λει δέκα ἐτῶν, he proposed εἰς Αἴγυπτον [ἐπὶ] Κα[ν]όπον [ὥς]εὶ δέκα ἐτῶν. In the next sentence, for δίκαιον, he would read δίκαιος. [Prof. Mayor stated that the MS. appears to have, not ἐλογίσαστο, but ἐποιήαστο,

at the beginning of this extract.] At p. 74, l. 8, μετὰ δὲ ταῦτα πρὸς τὸ δημαγωγεῖν ἐλθόντος Περικλέους, καὶ πρώτου εὐδοκμήσαντος δε κατηγόρησε τὰς εὐθύνas Κίμωνος στρατηγούτος νέος ὢν, δημοτικωτέραν ἐτι συνίβη γενέσθαι τὴν πολιτείαν, for πρώτου he read πρὸ τοῦ. At p. 107, l. 1, occur the words, πρώτον μὲν Ἀγύρριος ὁβολὸν ἐπόρυσεν, μετὰ δὲ τοῦτον Ἡρακλείδης ὁ Κλαζομένιος ὁ βασιλεὺς ἐπικαλούμενος διώβολον, πάλιν δ' Ἀγύρριος τριώβολον. Dr. Jackson observed that in the 'Ion' attributed to Plato, 541 c, Heracleides of Clazomenæ is mentioned, together with Apollodorus of Cyzicus and Phanosthenes of Andros, as a foreigner who had held the post of στρατηγός and other offices at Athens.

THE LATE MR. JOHN NICOL.

DURING the last two years I have been in frequent communication with the late Mr. Nicol, manager to Messrs. Isbister, and I should be glad to place on record the deep feeling of loss occasioned by his death. In common with all who knew him, I found him most kind and liberal, while he was an excellent man of business. He was never too much occupied to listen to any suggestions, and he was glad to consult the tastes of authors in every way in his power, though no doubt their proposals were often impracticable. But only those who knew that for a considerable period Mr. Nicol had suffered from the terrible affliction of insomnia, and that his life was lately darkened by the successive deaths of those dearest to him, could fully appreciate the heroic effort which can alone have enabled him to carry on his work so well. The firm that he served and all who had business connexions with them will alike deplore his death. G. A. AITKEN.

THE EDUCATION CODE.

THE Education Department has presented to Parliament its revised Code for 1891, together with the official instructions to Her Majesty's inspectors. The provisions of the Code of 1890 were fully discussed in our columns at the time of their publication, and they are in no material respect altered this year. All that the Department has done has been to gather up and consider objections and inquiries on administrative details, and to explain an article here or expand it there; but in no wise to deviate from the principles enunciated for the first time in last year's Code. It is true that that Code was presented to Parliament in February of 1890; but the new provisions under which the inspection of schools was to be conducted only came into operation on the 31st of August. There then supervened the autumn vacation, consequently the experience gained of the new regulations extends over but a short period, and it would have been unwise to make any changes of an organic character after so brief a time had passed. The Department, therefore, has contented itself in its present issue with clearing up doubtful passages, explaining by verbal amendments points on which questions have arisen in correspondence with managers or in actual inspection, and generally emphasizing points which were new in last year's Code. The principles on which the various grants to infants' schools, schools for older scholars, and for evening schools are to be made remain in effect the same; certain provisions which bore hardly on teachers who were qualified for service under former codes have been relaxed, and many minor points relating to the qualifications of teachers, the examinations of students in training colleges, and the grants for their instruction, have been cleared up.

The amendments seem fair and judicious. We must, however, wait for the report of the Committee of Council before we can say de

initely that the expectations of the framers of the Code have been fulfilled.

Managers of schools would do well to make themselves at once acquainted with Appendix II. of the instructions to inspectors, which contains some entirely rewritten rules respecting the registration of the scholars.

Literary Gossip.

A NEW poem by Lord Tennyson will appear in the March number of the *New Review*.

THE instalment of the memoirs of Talleyrand to be given in the March *Century* will still deal with Napoleon. Talleyrand continues to dwell on the vanity of his chief. The divorce and second marriage of Napoleon, the Emperor's relations with the Bourbons and with Murat, his connexion with the Academicians of Weimar, are some points that will be amplified. Talleyrand criticizes Napoleon at length in regard to the luxury of his household and his treatment of his creatures, and finally gives a view of his career.

'RENAISSANCE: A BOOK OF VERSE,' by Mr. Walter Crane, with frontispiece and thirty-five other designs by the author, will be published shortly after Easter by Mr. Elkin Mathews. It will be printed at the Chiswick Press in three editions. Mr. Mathews is going to bring out a volume of songs by Mrs. Ernest Radford under the title 'A Light Load.'

MR. WILLIAM MORRIS is getting his press into working order. The printing of 'The Golden Legend' will be preceded by that of the romantic story first published in the *English Illustrated Magazine* under the name of 'The Glittering Plain.' A very limited number will be printed as the first issue of the Kelmscott Press, by which name Mr. Morris calls his new enterprise.

MR. F. H. GROOME will have an article in the March *Blackwood* on 'A Suffolk Parson,' his father, Archdeacon Groome. It will include several Suffolk stories by the late archdeacon, among them FitzGerald's favourite, 'The Only Darter.'

THE new scheme of the Senate of the University of London for annexing the provincial colleges was condemned on Monday at a general meeting of the professors of King's College and of the Senate of University College, and will in all probability be rejected by the councils of both colleges. It is likely enough that this will lead to a revival of the original scheme for a Teaching University of London entirely separate from the present examining University.

A SCHOLARSHIP is to be founded at Queen's College, Harley Street, in memory of the late Dean of Wells, from a fund bequeathed by him for that purpose. Dr. Plumptre was actively associated with the work of the College, as professor or principal, from 1856 to 1878.

MR. HALL CAINE is on the point of starting for Tangiers in search of local colour for a story of Oriental life, which he has been for some time contemplating.

KING'S COLLEGE, London, has been among the first to open its doors to the "Queen's scholars" under the regulations of the recent Act enabling a certain number of such students to combine a collegiate educa-

tion with their professional training. A considerable number are already enrolled as students of the General Literature Department, their professional instruction being superintended by Mr. J. W. Adamson, B.A., as normal master.

MR. NIMMO is going to bring out the last two volumes of his handsome edition of the works of Sir W. Stirling-Maxwell about the end of next month. Both will be illustrated by new engravings. To the 'Cloister Life of Charles V.' the author had made several additions, especially of notices of the emperor in 1555 and 1556, and introduced numerous corrections.

Blackwood for March will contain 'Reminiscences of Sir Edgar Boehm,' with numerous extracts from his letters and conversations, by Constance Eaglestone. A paper on the Portuguese peasantry by a gentleman resident in Portugal, who is well acquainted with the conditions and views of the rural classes; and contributions from Sir Herbert Maxwell, Principal Geddes of Aberdeen, Mr. J. P. Muirhead, Miss E. Keary, and others, will also appear in the same number.

THE March number of *Merry England* will contain a paper on 'The Church and the Workman,' from the pen of Cardinal Capceclatro, Archbishop of Capua. His Eminence, who expresses a general agreement with the social policy of Cardinal Manning, is an Oratorian, and is the author of the standard 'Life of St. Philip Neri,' translated into English by Father Pope.

MESSRS. CHAPMAN & HALL are going to publish a new work by the author of 'From Peking to Calais by Land,' entitled 'A Ride to India.' The book will be copiously illustrated from sketches made by the author, Mr. H. de Windt, and will contain a map showing the route taken.

A SELECTION of stories, studies, and sketches by "Q," author of 'Dead Man's Rock,' which have appeared in the *Speaker* and elsewhere, will be published by Messrs. Cassell & Co. under the title of 'Noughts and Crosses.'

MRS. SUTHERLAND EDWARDS is going to bring out a complete translation of Pushkin's short stories in prose. A cheap edition of Mrs. Edwards's novel 'The Secret of the Princess' is to appear soon.

THE authorities of Trinity College, Dublin, with the University of which it is the mother (*Mater Universitatis* appears in its charter), have decided upon the date of the festival which is to mark the opening of a fourth century of successful labour. The first week in July, 1892, will, they hope, be in Dublin a gay time, with distinguished English, American, Australian, French, German, and Dutch visitors, when honorary degrees will be conferred, and hospitality extended to old graduates. The secretary appointed is Prof. Arthur Palmer, who will at once commence organizing the feast and filling in the details of the general scheme.

THE next volume of the "Minerva Library," edited by Mr. Bettany, will be a reprint, with some minor omissions in order to bring it within manageable size, of Mr. John Bigelow's edition of the 'Autobiography and Letters of Benjamin Franklin.' Later additions to the biographical works

in this series will be Prof. C. D. Yonge's 'Life of the Duke of Wellington,' largely rewritten, and Mr. J. H. Ingram's 'Life of Edgar Allan Poe.'

DR. ROBERTS, of Clare College, Cambridge, is going to publish a history of the movement for the extension of university teaching under the title 'Eighteen Years of University Extension.'

THE committee which was appointed at a meeting of booksellers held on the 29th of March last year, in reference to railway rates and classification for parcels, has issued a report in which the result of the proceedings taken is announced as satisfactory, the railways having conceded most of the points brought under their notice.

WE regret to hear of the death of Mr. Hudson Scott, who during many years was a well-known bookseller at Carlisle. Some time ago he relinquished the bookselling trade to devote attention, in conjunction with his sons, one of whom is the present Mayor of Carlisle, to colour printing, in which the firm has developed a trade which finds employment for between three and four hundred hands.

AT the request of the author, who is dissatisfied with its price and "dress," the second edition, now in the press, of Mr. Jerome K. Jerome's 'Told after Supper' has been withdrawn.

THE monthly magazine *Punjab* (subsequently *Indian Notes and Queries*, we hear, is shortly to be revived. It will be under the editorship of Mr. W. Crooke, magistrate of Mirzapore, who will have Capt. Temple's support in philological matters. A special section will be devoted to Anglo-Indian antiquities, with odds and ends of information on the times and customs of the early Indian worthies, and another to bibliography.

THE two next volumes in "Heinemann's International Library," edited by Mr. Gosse, will be 'The Commodore's Daughters,' from the Norwegian of Jonas Lie, translated by Mr. H. L. Brækstad, and 'Fostering a Viper,' translated by Mrs. Bell from the Dutch of Louis Couperus.

THE autograph letter of Mr. Charles Dickens to a friend in Scotland, to which we referred some weeks ago, giving an account of the death of "Grip" the raven, has realized 15*l.* 10*s.* at Messrs. Sotheby's rooms.

THE next volume of the "Saga Library," translated and edited by Mr. William Morris and Mr. Magnusson, will be chiefly taken up by the 'Eyrbyggja Saga,' one of the most historical of the Sagas that deal with purely Icelandic matters. The volume is far advanced towards completion. The fragments of the 'Heath-Slayings Saga' will be added in an appendix.

THE death is announced of "Poet Close," to whom Lord Palmerston gave a pension, subsequently withdrawn after a speech in the House of Commons by the late Sir W. Stirling-Maxwell, which was enriched by copious quotations from the poet's verses.

THE difficulties of the Hansard Publishing Union will be no surprise to those engaged in the printing trade. That the crisis would come was easily foreseen; it was not, however, generally expected to arrive quite so soon. There is a talk of

reorganization, but the prospect before the shareholders is scarcely bright.

MISS KETTLE is going to publish with Mr. Fisher Unwin a collected edition of her excellent stories. Messrs. White & Co. announce a new novel by Mrs. Pender Cudlip, styled 'That Affair.'

A TELEGRAM from Constantinople announces the death there at the age of eighty-four of Musurus Pasha, a Greek in the service of Turkey, who represented that power as ambassador in London for many years. During this time he devoted his leisure to the translation of Dante into modern Greek.

DR. HASE, the Court preacher of Potsdam, will shortly issue a posthumous work of his father, Prof. Carl Hase, entitled 'Annalen meines Lebens.' The book is expected to contain some records relating to the political history of the last fifty or sixty years. The same author's 'Handbuch der Protestantischen Polemik gegen die Römisch-Katholische Kirche' has just been issued in a fifth revised edition.

THE well-known Pater Zottoli, to whom we owe the 'Cursus Literature Sinicæ' in seven volumes, is engaged on an unabridged translation into Latin, with quotations and references, of K'ang-hsi's great dictionary of the Chinese language—a truly gigantic undertaking.

THE forthcoming number of *Murray's Magazine* will contain an article on 'Picketing and Coercion,' by Mr. George Howell, M.P., and one on the 'Seal Islands in Behring's Sea,' by Dr. H. H. Guillemard. Sir Henry Layard writes on 'Renaissance Cookery.'

THE chief Parliamentary Papers of the week are Trade and Navigation Accounts for January (5d.); Boards of Guardians in England and Wales, Persons in Receipt of Relief, &c. (4d.); Greenwich Hospital Accounts (3d.); and a Report on the Trade and Navigation of Spain (1d.).

SCIENCE

RECENT PUBLICATIONS.

Electricity in Daily Life: a Popular Account of the Applications of Electricity to Every-Day Uses. (Kegan Paul & Co.)—*Electricity the Science of the Nineteenth Century: a Sketch for General Readers.* By E. M. Caillard. (Murray.)—'Electricity in Daily Life' is an American work consisting of ten chapters by different authors, each taking his own special subject. It is profusely illustrated, and is so full of recent information that it will be interesting to electricians as well as to the uninstructed public for whom it is mainly intended. Among the most important chapters are those on "The Electric Railway of To-day," "The Telegraph of To-day," "The Making and Laying of a Cable," and "Electricity in Relation to the Human Body." There are also chapters on naval, military, and domestic applications of electricity. All the work appears to be well and thoroughly done, and the descriptions are not overburdened with technicalities. — Miss Caillard's little book is a clearly written elementary treatise on electricity, mainly theoretical, but including some references to practical applications. It contains very few illustrations, but among them are several interesting representations of lightning flashes copied from photographs. These, and an exposition of Hertz's experiments, are the most noticeable features of the book.

An Elementary Treatise on Hydrodynamics and Sound. By A. B. Basset, M.A., F.R.S. (Cambridge, Deighton, Bell & Co.)—Mr. Basset, whose larger work has established his position as a master of the advanced portions of hydrodynamics, has here come down to the level of the majority of mathematical students, and given in clear language and compact shape a *résumé* of the subject in its modern aspects. He has abstained from introducing spherical harmonics, elliptic functions, or Lagrange's equations, and has adapted the work to the course for Part I. of the Cambridge Tripos; but its style and range are such as will commend it to the perusal of a large circle of physicists and mathematicians. Beginning with the elementary equations, the work includes molecular rotation, circulation, sources and doublets, images, motion of cylinders and spheres in an infinite liquid, waves in liquids, vortices, vibrations of strings, membranes, and bars, thermodynamics of gases, and propagation of aerial waves. All this, with several sets of examples, is included in under two hundred widely printed octavo pages.

Applied Geography: a Preliminary Sketch, by J. Scott Keltie (Philip & Son), consists in the main of a series of lectures delivered at the Bankers' Institute. Mr. Keltie, as was to be expected of him, deals with his subject lucidly and attractively. His little book, with the pretty maps accompanying it, is well calculated to draw attention to the bearings of geographical knowledge on human interests, and more especially on industry, commerce, and colonization. It is not a text-book, but eminently readable, and sure to prove of use to all who are engaged in teaching geography in our schools.

ANTHROPOLOGICAL NOTES.

THE Rev. Dr. W. Wyatt Gill read before the Australasian Association for the Advancement of Science at its Melbourne meeting last year two interesting papers bearing on the history and folk-lore of Rarotonga. The central mountain of that island is about 3,000 feet above the level of the sea, and, being usually enveloped in cloud, bears the popular name of "the Mist." From the centre gushes forth a fountain, the ownership of which has always been in dispute between the queens of the northern side of the island and the Ngatangia queens of the eastern side. The mythical origin of the fountain and the dispute is that a divinity named Tongaiti and his wife "the Beauty" piqued each other into changing into a lizard and a cuttle-fish, to their mutual disgust. The beauty, as cuttle-fish, dived down in the depths of the ocean to the very foundations of Rarotonga, and clave a hole in the solid rock until she emerged at the crest of the mountain, thinking her husband would never find her there. He had, however, changed himself into a sea lizard and followed her. They lived pleasantly together in the spring, which was thence called "the fountain of the followed one." Getting weary of it, they resolved to return to the coast, and left the fountain in charge of two fairies, Niu and Nānā, in the forms of a fish known as the "taputapu" and a lizard-fish, directing the stream by means of a reed towards the north, so that it might reach their own home by the sea shore. While they were absent, Toutika or Hit-the-mark came, and by intimidating the fairy guardians succeeded in altering the direction of the reed to the east, where his home lay. Tongaiti, the lizard-god, was so dejected at this that all his descendants are yellow, sallow, spiritless reptiles, who can find nothing better to do than to bask all day in the sun, and shame has caused the pretty spots of their ancestor to change into dirty yellow ones. Tongaiti and Toutika are both among the gods who were invoked by name in the form of prayer used at the beginning of all state feasts until the subversion of the ancient regime in 1823. As the name of each god was pronounced, a portion of food was thrown into

the bush, and the divinities were supposed to feed at dusk upon its essence, the visible part being devoured by the rats. Dr. Gill was able to obtain in 1869, under a promise of secrecy which the annexation of the Hervey group by Great Britain in 1888 warrants him in now disregarding, the materials for a pedigree extending over twenty-nine generations of the kings of Rarotonga. The length and purity of their descent caused them to be held in great veneration. A native would look aside when spoken to by the king, lest his angry glance should induce lupus. The name "Makea" borne by them signifies "the spittle and headache of the gods." Dr. Gill dates the arrival in the island of Karika, the first of the race, early in the thirteenth century, confirming the calculation of Quatrefages, who fixed it in A.D. 1207. Karika found there a few Maori, or brown, people from Iva, nearly all of whom he slew. There is no trace whatever of the existence of a prior negrito people. A similar list of the kings of Mangaia, another island of the group, is furnished, but is not so complete as that of the Makea. The universal tradition of the islanders points to Hawai'i or Avaiki as the original home of their ancestors, and it is regarded as the spirit land to which they return after death.

ASTRONOMICAL NOTES.

FOUR of the small planets which were discovered by Dr. J. Palisa at Vienna last year have recently received names. The first of these, No. 290, was found by him on the 20th of March, 1890, and is to be called Bruna; Nos. 291 and 292 were both detected on the 25th of April, and are now designated Alice and Ludovica respectively; whilst No. 295, which was discovered on the 17th of August, is to be known as Theresia.

Mr. Cuthbert E. Peek issues a report of his proceedings at the Rousdon Observatory, Lyme Regis, during 1890, a favourable year, he remarks, on the whole, for observing in that locality, excepting in the severe weather of December. Transit observations were taken on all available occasions, and the time service was fully maintained. As in previous years, special attention has been devoted to the long-period variable stars, which have been regularly observed with the equatorial of 6.4 inches aperture.

In Vol. IV. of the 'Astronomical Papers prepared for the use of the American Ephemeris and Nautical Almanac' (the volume of which, by the way, for 1893 has recently been issued) Mr. G. W. Hill publishes a new theory of the motions of Jupiter and Saturn, the computations connected with which have occupied him for several years, and the results appear likely to be of great importance to our knowledge of the movements of those planets during long periods.

We have received the numbers of the *Memorie della Società degli Spettroscopisti Italiani* for the last four months of 1890, principally containing the detailed account of the observations of the solar spots and other phenomena seen at Rome during the third and fourth quarters of that year. The number for October contains also a note by Prof. Riccò and Sig. Mascari on the heliographical latitudes of the solar spots and facule in 1889, and a paper by Father Fényi, Director of the Haynald Observatory at Kalocsa, Hungary, on the present increase of the solar activity; and that for November Prof. Tacchini's account of his observations of the Perseid meteors last August, which were in greatest abundance on the 14th, the radiant being near the star τ Persei.

SOCIETIES.

ROYAL.—Feb. 12.—Prof. A. Newton, V.P., in the chair.—The Right Hon. W. I. Jackson was admitted a Fellow of the Society.—The following papers were read: 'On the Organization of the Fossil Plants of the Coal-Measures, Part XVIII,' by Prof. W. C.

Williamson,—"Alloys of Bismuth, Zinc, and Tin, and of Bismuth, Zinc, and Silver," by Dr. A. Wright and Mr. C. Thompson,—"On a Method of Graphical Representation of the Way in which certain Fused Mixtures of Three Metals divide themselves into Two different Ternary Alloys," by Dr. A. Wright, Mr. C. Thompson, and Mr. J. T. Leon,—"On the Structure of Amoeboid Protoplasm, with a Comparison between the Nature of the Contractile Process in Amoeboid Cells and in Muscular Tissue," by Prof. Schäfer,—"On the Pathogenic Fungus of Malaria, and the Results of Inoculation of the same," by Surgeon J. Fenton.

GEOLOGICAL.—Feb. 4.—Dr. A. Geikie, President in the chair.—Messrs. Z. de V. Fonnereau, W. E. Garforth, T. H. Holland, E. Keller, H. L. Lawrence, and R. S. Owen were elected Fellows.—The following communications were read: "The Geology of Barbados and the West Indies: Part I. The Coral Rocks," by Mr. A. J. Jukes-Browne and Prof. J. B. Harrison,—"and 'The Shap Granite, and the Associated Igneous and Metamorphic Rocks,' by Messrs. A. Harker and J. E. Marr.

SOCIETY OF ANTIQUARIES.—Feb. 5.—Dr. Freshfield, V.P. and Treas., in the chair.—Mr. Payne communicated an account of the discovery of a denecule, containing Roman remains, at Plumstead.—Mr. A. Higgins read the first part of a paper on the early Renaissance architecture of the church of St. Francis at Rimini. There is no structural alteration of the Gothic church either inside or out, but only an encasing or encrustation with marbles. Alberti's own reasons for the interesting change of design in the north and south façades adopted in 1454 were given from a letter hitherto supposed to apply entirely to the projected rotunda and dome. It was proved that the operations on the church began with the founding of the chapel of St. Sigismund in 1447, and that Alberti's work in the interior of the church was probably confined to that chapel. There was no inauguration in 1450, and that date (so frequently repeated in the building) is no guide to the date of the various parts. The architectural decoration of the nave was not begun in 1454, and the chapel of the Madonna dell' Acqua was then in a very unfinished state.

Feb. 12.—Dr. J. Evans, President, in the chair.—Mr. G. Leveson-Gower, V.P., exhibited and described a quantity of Roman and other pottery recently discovered at Limsfield and Oxted, Surrey.—Mr. A. Higgins read the second and concluding part of a paper on the sculpture of the Tempio Malatestiano at Rimini. The remarkable series of ninety-six reliefs which decorate the piers of the chapels were discussed in detail, special stress being laid upon the similarity of the subjects to those of the earliest Italian engravings, more particularly the so-called Tarocchi cards. The evidence of an acquaintance on the part of the sculptor with Greek sculpture of a fine period was pointed out, as also the use of Græco-Roman gems and considerable knowledge of Greek mythology, derived from some learned Humanist of the court of Rimini. Reasons were given for attributing to Alberti the design for the tomb of Sigismund Pandolph Malatesta.

STATISTICAL.—Feb. 17.—Dr. F. J. Mouat, President, in the chair.—The following paper was read: "The Vital Statistics of Peabody Buildings, and Other Artisans' and Labourers' Block Dwellings," by Dr. A. Newsholme.—A discussion followed.

METEOROLOGICAL.—Feb. 18.—Dr. C. T. Williams, V.P., in the chair.—Messrs. C. L. Brook, C. E. de Rance, J. Eden, J. C. Mundell, and J. Sidebottom were elected Fellows.—The following papers were read: "The Great Frost of 1890-1," by Mr. C. Harding. This paper dealt with the whole period of the frost, and it was shown that over nearly the whole of the south-east of England the mean temperature for the fifty-nine days from November 25th to January 22nd was more than 2° below the freezing point, whilst at seaside stations on the coast of Kent, Sussex, and Hampshire the mean was only 32°. In the extreme north of Scotland as well as in the west of Ireland the mean was 10° warmer. In the southern midlands and in parts of the south of England the mean temperature for the fifty-nine days was more than 10° below the average, but in the north of England the deficiency did not amount to 5°, and in the extreme north of Scotland it was less than 1°. The lowest authentic reading in the screen was 0°·6 at Stokesay, in Shropshire, but almost equally low temperatures occurred at other periods of the frost. At many places in the south and south-west of England, as well as in parts of Scotland and Ireland, the greatest cold throughout the period occurred at the end of November; and at Waddon, in Surrey, the thermometer in the screen fell to 1°, a reading quite unprecedented at the close of the autumn. At Addington Hills, near Croydon, the shade thermometer was below the freezing point

each night, with one exception, and there were only two exceptions at Cambridge and Reading; whilst in the Shetlands there were only nine nights with frost, although at Biarritz frost occurred on thirty-one nights, and at Rome on six nights. At many places in England the frost was continuous night and day for twenty-five days, but at coast stations in the north of Scotland it in no case lasted throughout the twenty-four hours. On the coast of Sussex the temperature of the sea was about 14° warmer than the air throughout December, but on the Yorkshire coast it was only 6° warmer, and in the Shetlands and on parts of the Irish coast it was only 3° warmer. The Thames water off Deptford at two feet below the surface was continuously below 34° from December 23rd to January 23rd, a period of thirty-two days, whilst the river was blocked with ice during the greater part of this time. In Regent's Park, where skating continued uninterruptedly for forty-three days, the ice attained the thickness of over nine inches. The frost did not penetrate to the depth of two feet below the surface of the ground in any part of England, but in many places, especially in the south and east, the ground was frozen for several days at the depth of one foot, and at six inches it was frozen for upwards of a month. In the neighbourhood of London the cold was more prolonged than in any previous frost during the last hundred years, the next longest spell being fifty-two days in the winter of 1794-5, whilst in 1838 frost lasted for fifty days, and in 1788-9 for forty-nine days.—"The Problem of Probable Error as applied to Meteorology," by Mr. T. W. Backhouse.

PHILOLOGICAL.—Feb. 6.—Mr. H. Bradley, President, in the chair.—The Chairman made his yearly report on the progress of vol. iii. of the Society's 'New English Dictionary,' which he is editing. He had still to regret that his staff was quite incomplete; man after man had come for a few months, and then left. Relations' deaths and his own illness had interrupted his work, and the completion of his new edition of Strattmann's 'Middle-English Lexicon' had also hindered him; but part i. of vol. iii. was nearly ready; it will run from *e* to *en*. The words in it were most uninteresting—just compounds of *epi*, *equi*, *eu*, and the like. In seventy pages were only thirteen native words, of which ten were obsolete or dialectal. A few words were worth mention. 1. *Ermine* was perhaps not from O.H.G. *harmin*, belonging to *harma*, the stoat, weasel, but from the *Mus armenicus* of Pontus, as Littré said. 2. *Euphroe*, a ship's rope-block with eye-holes in it, looked puzzling till it struck one that it was Dutch *juffer*, *juffer* (G. *jungfrau*), a virgin, a deadeye. 3. *Knight errant* is a confusion of two French words: *errant*, itinerant (as in "Juf errant"), and *errant*, errant; Chaucer's "pawne errant" is a pawn on its journey; the bailiff and justice "errant" travel, but do not wander. 4. *Escara*, a cutaneous eruption, is not from L. *escara*, but Arab. *as sharah*. 5. *Etwee*, *Fr. tui*, a needle-case, is Prov. *estui*, *estug*, from *estugar*, to imprison, enclose. 6. The ignorance of heraldic writers had confused the sense of *esquire*, which was the O. Fr. *escuire*, a mason's square. 7. *Escuage* had nothing to do with *escu*, a crown; it was first "shield-service," and then the money commutation of it. The President then sketched the sense-development of *even* in its two main divisions of "evenly" and "in exact agreement," and in its many subdivisions. He justified the seeming hairsplitting in minute distinctions of meaning. When a man had a large bundle of extracts before him, he was forced by simple honesty to represent the facts disclosed by them.

SOCIETY OF ARTS.—Feb. 13.—Mr. B. F. Cobb in the chair.—The first lecture of a series of popular afternoon lectures 'On Colour' was delivered by Capt. Abney, and experimentally illustrated.

Feb. 16.—Mr. W. H. Preece in the chair.—Mr. G. Kapp gave the first lecture of a course of Cantor Lectures 'On the Electrical Transmission of Power.'

Feb. 17.—Col. A. C. Hamilton in the chair.—Commander V. Lovett Cameron read a paper 'On Chartered Companies in Africa' before the Foreign and Colonial Section of the Society.

Feb. 18.—The Attorney-General in the chair.—A paper 'On Methods and Processes of the Ordnance Survey' was read by Col. Sir C. Wilson, and was followed by a discussion.

MATHEMATICAL.—Feb. 12.—Prof. Greenhill, President, in the chair.—The Chairman drew attention to the loss the Society had sustained by the recent death of Dr. J. Casey, and called upon Mr. Tucker to read an obituary notice which had been drawn up by an intimate friend of the deceased.—Dr. J. Larmor also made a few remarks in the way of personal reminiscence.—Mr. Tucker communicated two 'Notes on Isocelians,' and Mr. G. Heppel read a paper 'On Quartic Equations interpreted by the Parabola.'—The Chairman gave the substance of

a note from Mr. W. E. Heal, of Indiana (communicated by Prof. Cayley), 'On the Equation of the Bitangential of the Quintic.'—Mr. Tucker read an abstract of a paper by Mr. J. Buchanan, 'On the Oscillations of a Spheroid in a Viscous Liquid.'

NEW SHAKESPEARE.—Feb. 13.—Dr. F. J. Furnivall in the chair.—Miss G. Latham read a paper 'On Julia, Silvia, Hero, and Viola,' in which she showed that Julia, the work of Shakespeare's youth, was written in many styles and disjointed scenes, each displaying a special quality to the exclusion of the rest. She was the weak woman who needed support, as Silvia was strong and self-sustaining, and they formed the beginning of two of his principal feminine types. Hero was an over-disciplined creature, who failed at the crisis of her life because the power of self-assertion had been killed in her. In Viola, more complex than Julia, no portion was elaborated at the expense of the rest. The character should be studied from three aspects, those of Viola the woman and Cesario the page constituting its dramatic view, while there was a further psychological one of its soul-life, adding greatly to its strength and interest.

PHYSICAL.—Feb. 13.—Annual General Meeting.—Prof. A. W. Reinold, past President, in the chair.—The reports of the Council and Treasurer were read and approved.—The following gentlemen were elected to form the new Council: President, Prof. W. E. Ayrton; Vice-Presidents, Dr. E. Atkinson, W. Baily, Prof. O. J. Lodge, and Prof. S. P. Thompson; Secretaries, Prof. J. Perry and T. H. Blakeley; Treasurer, Prof. A. W. Rücker; Demonstrator, C. V. Boys; Other Members of Council, S. Bidwell, W. H. Coffin, Major-General E. R. Festing, Prof. G. F. Fitzgerald, Prof. J. V. Jones, Rev. F. J. Smith, Prof. W. Stroud, H. Tomlinson, G. M. Whipple, and J. Wimshurst.—The meeting was resolved into an ordinary science meeting, and Messrs. W. Thorp, G. W. Yule, and S. Joyce were elected Members.—A paper 'On the Change in the Absorption Spectrum of Cobalt Glass produced by Heat,' by Sir J. Conroy, Bart., was read by Mr. Blakeley.—Prof. Minch showed some experiments in illustration of his paper 'On Photo-Electricity,' read at the previous meeting.

ARISTOTELIAN.—Feb. 16.—Mr. S. H. Hodgson, President, in the chair.—Mr. G. F. Stout read a paper 'On the Psychology of Belief.'—The paper was followed by a discussion.

MEETINGS FOR THE ENSUING WEEK.

- MON. London Institution, 8.—Hearing illustrated by Types, Prof. C. Stewart.
- Society of Arts, 8.—'The Electric Transmission of Power,' Lecture II. Mr. G. Kapp (Cantor Lecture).
- Geographical, 8.—From Hai-phong in Tong-King to Canton, Geographical, Mr. A. R. Agassiz.
- TUES. Royal Institution, 3.—'The Spinal Cord and Ganglia,' Prof. V. Horsley.
- Civil Engineers, 8.—Further discussion on Messrs. L. B. and C. W. Atkinson's Paper on 'Electric Mining Machinery.'
- Anthropological Institute, 8.—Religion and Family among the Haidas, Rev. C. Harrison; 'The Anthropometric Laboratory in Dublin,' Prof. D. J. Cunningham and A. C. Haddon; 'Exhibition of the Skull and some of the Bones of the Irish Giant Cornelius Magrath,' Prof. D. J. Cunningham.
- WED. Geographical, 8.—'A Contribution to the Geology of the Southern Transvaal,' Mr. W. H. Peening; 'Lower Limit of the Cambrian Series in North-West Caernarvonshire,' Miss C. A. Ralsin; 'Labyrinthodont Skull from the Kilkenny Coal-Measures,' Mr. K. Lydekker.
- Society of Arts, 8.—'Colonization and its Limitations,' Mr. E. G. Ravenstein.
- Literature, 8.—'The Ninth International Congress of Orientalists, 1891,' Dr. Leitner.
- THURS. Royal Institution, 3.—Lull, Purcell, and Scarlatti, Prof. C. H. H. Parry.
- Royal, 4.
- Society of Arts, 4.—'Economic Development of Siam,' Mr. R. Gordon.
- London Institution, 6.—Mrs. E. Barrett Browning; Hon. R. Noel.
- Electrical Engineers, 8.
- Antiquaries, 8.—'Silver Badge of the Society of Royal Canons, Berland Youth,' Mr. C. T. Humphreys-Davenport; 'Remarks on the Execution of King Charles I.,' Mr. W. G. Thorpe; 'Memorials of St. Thomas at Canterbury,' Mr. H. S. Milman.
- FRI. United Services Institution, 3.—'Utility of an Elementary Knowledge of Geology to the Officers of the Army,' Prof. H. Jones.
- Society of Arts, 4.—'The Science of Colour,' Capt. Abney (Popular Lecture).
- Physical, 8.—'Proof of the Generality of Certain Formulas published for a Special Case by Mr. T. H. Blakesley,' Tests of a Transformer, Prof. W. E. Ayrton and Mr. J. E. Taylor; 'Further Contributions to Dynamometry,' Mr. T. H. Blakesley; 'Electrostatic Wattmeters,' Mr. Swinburne; 'Interference with Alternating Currents,' Prof. Ayrton and Dr. Sampson.
- Civil Engineers, 7½.—'Disintegrators,' Mr. B. Chatterton (Students' Meeting).
- Royal Institution, 9.—'The Art of Acting,' Mr. P. Fitzgerald.
- SAT. Royal Institution, 3.—'The Forces of Cohesion,' Lord Rayleigh.

Science Gossip.

MESSRS. SONNENSCHN & Co. have in the press a book entitled 'The Truth about the Portuguese in Africa,' by Mr. J. P. Mansel Weale. The author has been for eighteen years resident in South Africa, and is a contributor to the *Proceedings of the Linnean and Entomological Societies*. He was secretary to the Kaffrarian Farmers' Association.

MR. NIMMO promises a new edition, in six volumes, enlarged and corrected, of the Rev. F. O. Morris's 'British Birds,' and also new editions of Mr. Lowe's 'British Grasses' and Dr. Morris's 'British Game Birds and Wild Fowl.'

MESSRS. CHAPMAN & HALL announce the second instalment of Dr. W. Junker's travels in Africa. The first volume, which they published last year, contained the record of his travels during the years 1875 to 1878. The forthcoming one extends over the years 1879 to 1883, and will, like its predecessor, be furnished with numerous full-page plates and smaller illustrations in the text, and translated from the German by Prof. A. H. Keane, F.R.G.S.

THE death is announced of Madame Kowalewski, of Stockholm, to whom the French Academy awarded the Bordin Prize in 1888.

MR. ERNEST FLOYER, whose volume on 'Unexplored Baluchistan' and other contributions to geographical knowledge have gained for him more than mere official or departmental distinction, is about to undertake (if he has not already started on) a highly interesting examination of the tracts between the Nile and Red Sea (lat. 24° to 27°). Whether the object of his mission is to certify which is the best available line, should it eventually be decided to construct a railway connecting the river bank with the shores of the ocean, or whether it be purely in the cause of scientific exploration, there can be no question of the attractive character of the work. To open up any old Ptolemaic road and make a southern door to Egypt, with the means and appliances of the present day, would, indeed, be a feat worth the labour of accomplishment, and Mr. Floyer's report on the country traversed will be anxiously awaited in other than official quarters. Among routes to be examined that of Kenneh-Kosseir and the three routes to Berenice, starting respectively from Assuán, Kenneh, and Edfú, will doubtless be taken into account.

THE March number of the *English Illustrated Magazine* will contain an article on 'Hospital Nursing,' by Mrs. Hunter.

THE death in Rome is announced of Prof. Giacomo Lignana, known for his travels in Persia and Central Asia. Latterly he had devoted all his time to the ancient languages of Italy.

FINE ARTS

THE ROYAL ACADEMY.
(Fourth Notice.)

Few exhibitions of water-colour drawings have equalled—and since the famous gathering in the Great Room of the Society of Arts, in 1864, none has surpassed—that now to be seen at Burlington House. It comprises masterpieces produced during about one hundred and twenty years, and begins, not at the beginning, which would take us back to Anglo-Saxon times, but with the comparatively advanced work of Paul Sandby and his contemporary W. Pars. Sandby's *Views of Windsor* (No. 1) and *Windsor Castle* (2), the property of Her Majesty, show the attainments of the artist, who was the most fashionable drawing master of his day and an excellent draughtsman. Their clear, firm execution and their coloration mark a considerable advance on the older methods of "tinting," as it was called, which aimed at delicately and deftly modelling the object, and indicating somewhat timidly, generally with blue, the light and shade *per se*, there being but faint hints of tone and none of chiaroscuro. There is scarcely any difference between these two drawings and the pair Sandby executed for George III., his constant employer, of *Windsor Castle* (4 and 6). They are all alike firm and crisp, and their

hardness and researchful touch betray the influence of engraving on the art they happily represent. Indeed to the copperplate engraver must be attributed the taste which produced the neatly drawn figures, the lightness of their effects, and the sound yet simple execution throughout. Nos. 6 and 7, *Windsor Castle* and *The Lodge in Windsor Great Park*, 1768, as well as the two views of the encampment in *Hyde Park* in 1780 (Nos. 1 and 2 in No. 9), are crowded with excellent little figures of soldiers, all first rate.

No. 3, Pars's drawing of the *Lake of Albano*, has nothing like the firmness of Sandby, but it is distinctly inspired by sentiment not unlike that which gives so true and noble a charm to the grave and beautiful drawings of Cozens, to which we shall come presently. Paul Sandby, his brother, and nearly all their colleagues were almost entirely innocent of sentiment. So rapid was technical development at this period that one might almost accept M. A. Rooker's *Ruined Abbey, Shropshire* (10), as an early Girtin or Turner, such are its breadth of effect, softness, and precision of touch. Nor is it devoid of sympathy with the sad dignity of the subject, its broken arches, shattered pillars, and vaulted roofs now encumbering the floor. Another *Ruined Abbey* (11) by the same artist, dated 1796, betrays the influence of Girtin. The *Greenwich Hospital* (12) of Dayes, who was twenty years older than Rooker, is dated 1789, and is at the same level; it is pleasantly bright and has the firmness of P. Sandby, the painter's senior by eighteen years. The line engravers for the Annuals rejoiced in the delicate and brilliant methods of Dayes and his analogues.

Nos. 16, 17, 18, and 19, all Italian views, are proofs of J. R. Cozens's instinctive poetry and profound, but rather monotonous sympathy with the pathos of nature. A noble dignity pervades them, which none of their successors has excelled. The student is enchanted by the severe, simple, and solemn lines and the austere light and shade of the *Convent on the Walls of Naples* (16). The dignity of the lines of pine and cypress when drawn against the evening sky, the huge clouds behind them, and the impressive masses of the foreground in the *Italian Landscape* (19), a loan from Mr. C. M. Agnew, are remarkable. Cozens is at his best in this work. No. 17, the *Lake of Avernus*, in which one would have expected Cozens to surpass himself, is the least successful of the four, yet it is better than No. 20, an *Italian Landscape*, where hills like those of Malvern, but crowned with towers, rise out of a darkling plain. A superb panorama, No. 23, *Landscape*, lent by Sir Bradford Leslie, is a most reposeful piece, treated with a profound sense of the grandeur of the scale on which nature works. In No. 25, Mr. J. E. Taylor's *Landscape*, a noble bay, we feel, as, indeed, in nearly every work of his, the charm of Cozens's composition, but its art is less recondite. This collection of Cozenses is most precious for the higher elements of art.

Mr. A. M'Kay's *Pool of London* (33), by the comparatively little known J. C. Barrow, is interesting, and Edridge's *Wormley Church* (34) is a fine example of the transition period of water-colour art, while his *Rouen Cathedral* (35), dated 1817, is brilliant, firm, and broad. It is a choice specimen of admirable draughtsmanship, showing a touch as comprehensive as Prout's and much more sincere, and for that point work in which the latter gloried not unworthy of him. Girtin's well-known *Bridge at York* (37) illustrates development in combining the tints and the light and shade in a new sort of harmony which found freer play when the next step was taken by Turner. The colour, too, is better, and there is a fresh sense of chiaroscuro. In harmonies and well-proportioned tone, light, shade, and colour, No. 40, *Peterborough Cathedral*, by Girtin, approaches Turner at his best; and No. 39, *Tattersal Castle*, its

solid, square, richly sculptured tower standing clear against the gloom of the rainy sky, and divided by a flying shadow, indicates his power to employ accidental effects with spirit and courage. The *White House, Battersea Bridge* (41), a noble drawing, is worthy of attention, if only on account of the development of the treatment of the sky. The illumination and the reflections in the massed shadows of *Lichfield Cathedral* (44), another accidental effect wisely used, are more complex, and more subtlety is shown in the triple spires diversely placed against the sky than in No. 39. Girtin likewise produced *Kelso Abbey* (43) and *Landscape* (45), a fine drawing in which, however, the sky has faded like one of Robson's or Glover's. The group of Nos. 50 *et seq.* represents Varley very well indeed—Claude-like and brilliant in *Landscape* (50); sparkling, yet broad in *Village Scene* (52); sober and conventional in *Landscape* (53); broad, but already mannered, in No. 54, a *Welsh Coast* scene, yet still undeniably charming, as also in No. 55, *Landscape*, where he proves capable of realizing the value of accidental effects and incidents not often cared for by his forerunners—for instance, the very peculiar and effective sky of No. 54, a coast view, with a great anchor in front. No. 58 is a good and typical Varley of Varley's later time, when it is clear that little that was new was to be expected from him. In respect to one of the Varleys in this collection Mr. G. D. Leslie writes to the following effect:

"There is a drawing in the Academy Old Masters, called 'Bala Lake' [? No. 56] by Varley, which I have no doubt is a copy by Varley or some one else of one by Girtin, which was for years in my Father's possession and is now in my brother's, Sir Bradford Leslie's; my father's drawing was engraved in 'The Handbook for Young Painters,' and was seen during my Father's life-time by Girtin's son, by John Lewis, father of the R.A., who knew Girtin, by Stanfield, & Constable & others, & there never was a shadow of a doubt as to its authenticity; it is, however, at present terribly faded & Mr. Horsley thought it an inferior replica of the drawing by Varley he has exhibited. My brother's drawing has been hanging up in daylight ever since my father's death. I have seen the one in the R.A., and believe it to be one that was in the late Dr. Percy's collection, who brought it one day to my house; being a later work & having been kept by Dr. Percy with extreme care & shut up, it at present looks stronger & more vigorous than the other, and this led Mr. Horsley into his mistake; a cloud of a warm light colour has entirely disappeared in our drawing, but is represented in the engraving, and in an oil copy that I made during my father's life time. I have not the slightest doubt that my father's drawing is by Girtin & am sure it is vastly superior in delicacy of execution & touch even now to the Varley. In any case it is remarkable that Varley (a very inferior artist to Girtin) should never have painted anything else so solemn & poetic in effect and composition."

Mr. Horsley, to whom the public is largely indebted for this interesting exhibition, has judiciously marked a sharp transition in the history of the art by putting the group of Cotmans (60 to 69) at the entrance of the larger Water-Colour Room. The change is magical, and it might well have seemed so to those who saw for the first time *Storm Yarmouth Beach* (62), *Drawing Mill, Lincolnshire* (64), *Mousehold Heath* (65), which was painted in 1810, *Schehallion* (67), and the masculine *Sea-piece* (66), or the peaceful *Twickenham* (69). Of these choice drawings, No. 66 evinces great feeling for the poetry of water in motion. The sea is, however, hard and rather wooden, as Cotman's seas were apt to be. In this respect they differ from Turner's and Chambers's. They are, nevertheless, capably drawn. In No. 65 the draughtsmanship of the artist is finely displayed in the roads which ascend the rough flank of a lofty down and vanish amid the heath above. The drawing has the charm of rich tones and warm colouring after nature. Rembrandt himself never produced a finer or more sculpturesque composition than No. 64. The mill's wide vans standing against the sky on a high bank,

and the still, dark pool at the foot of the drawing, are, of course, conventional elements, exactly as Cozens's materials of the same kind are, and in this they differ from the Turners, Coxes, and Hunts to which we shall shortly come, and in which an elevated sense of style supplied what the older men sought and found in conventional modes of treatment. The clouds in No. 62, *Storm, Yarmouth Beach*, are scientifically studied—a rare thing in art, rarer still in a work of 1831 which is not a Turner. We are bound to admire the brilliancy and pure light of No. 61, *The Broken Bridge*. It is delineated with singular vigour, glowing colours, and exquisite feeling for the perspective of the surface of the level water, which, by the way, offers a strong contrast to the labouring of the ponderous clouds and flying drift of the rainy vapours in No. 62. In both these rather late examples Cotman, it is plain, owed much to Turner. No. 63, *Cader Idris*, is a grand study of the effect of shadow on a noble cliff. No. 64, to which we have referred above, is a work of 1810, and shows Cotman under the influence of his master John Crome. It is a "blot" of extremely noble and simple character, and quite worthy of Cozens. The brilliant *Schehallion* (67) belongs to his middle period.

We come next to a group of Coxes. Nos. 70, 71, and 72 are severally characteristic of different periods in the art of this noble painter. In No. 70, *Landscape*, we admire his rare knowledge of the evening sky; in No. 71, *Landscape*, a picture of open daylight, we have shadows black enough to betray the lamp. No. 72, *Greenwich Hospital*, is worthy of Bonington, although it lacks much of his glow. No. 73 is Mr. Nettlefold's famous drawing, *Changing Pasture*, one of the best, if not the best, of a numerous series bearing the same name. It is a superbly masculine study of atmosphere. *Sherwood Forest* (77), likewise belonging to Mr. Nettlefold, in many of its elements resembles Italian landscapes of a seventeenth century master such as Salvator. In No. 78, an *Old Mill*, the beautifully painted atmosphere and the massed clouds illustrate some of the grandest principles as applied to the illustration of nature in an ordinary English landscape. It is the best Cox here. In No. 80, *Vale of Chwyd*, the foreground colours are out of harmony, and Cox's subtle feeling for tone and tint is less apparent than usual. This characteristic of his is much better seen in No. 79, *The Fight*. *Darley Churchyard* (81) is a well-known Cox.

We come to different themes, a new technique, and varied pictorial motives in the unequal group of drawings by Turner, Nos. 82 to 94. The first is the *Sea-piece* (82), of the genuineness of which we entertain considerable doubts; it has too much of the colour of a chromo-lithograph, and the "engraver's" touch is against it. Mr. Craven's *Sea-piece* (83) is a brilliant Turner. There is abundant poetry in the onset of the stupendous waves which dash themselves against the cliffs. The scene is the Land's End; far off the Long Ships lighthouse is revealed in ghastly white against a leaden-coloured sea. No. 84, *Colchester Castle*, a well-known drawing, is notable for its silveriness, delicate aerial hues, and various veils of vapour drawn athwart the middle distance. Turner never modelled or coloured a sandy foreground with more perfect tact and craft. Notice the shadows and reflections on the sand. It demanded immense skill to paint thus delicately and subtly. *Landscape, View in Savoy* (85), depicts superbly a rift in lofty mountains whose tops crowd together in the distance, and thus prove the skill of the artist who depicted so wonderfully the great spaces of air between them. It is a most choice drawing. *Lovesoft* (86) portrays with amazing force the rushing of the seas upon a level shore, and the gloomy horror of dark clouds drifting low. No. 88, *Shipwreck off Hastings*, is a noble drawing of Turner's best time. In *The Mewstone, Dartmouth* (90), we have one of his

finest works, a celebrated engraved drawing. No one should omit to study the movements of the ship labouring in the tempest and trying to get to windward. The clouds are as expressive as the sea, and both are modelled and drawn to perfection. No. 91, *Folkestone*, which is signed "Turner," although not innocent of the lamp, is a wonderful representation of soft aerial perspective. No. 94 is another *Hastings*. Even the master rarely surpassed the fine and elaborate draughtsmanship of the cliffs receding to our left, and the valley crowded with houses which "vanishes" to the distance.

The next group belongs to De Wint. *Landscape* (95), a superb view and fine subject, has many characteristic charms of his art. Even more brilliant is *Greenwich Park* (97), a most delicate exercise in colour and light, most broad, effective, and simple. Mr. Vaughan's *Landscape* (99) is, as is not uncommon with the artist, a little Constabish and spotty, yet it is very fine. The late Miss James's De Wint, called *The Mill* (101), is a grand and simple composition, highly characteristic of the painter. No. 104, called *Val Crucis*, is the first, and one of the best, of a very choice and fairly representative group of Hunts, a splendid effect, remarkable for broad colouring and force. The subject, the interior of the church of the ruined abbey, as it was when it served as a barn and was half filled with hay and straw, is one Hunt was always happy in painting. Most luminous and solid, it is worthy of the cabinet of a prince. No. 105, *Still Life*, a pineapple, grapes, and other fruit, is superbly coloured and incomparably modelled. The style is as large as the light is brilliant, and the colours are pure. No. 106, *The Diffident Sitter*, illustrates another phase of Hunt's genius. Only sympathy and insight enable one to appreciate the fine and tenderly expressed pathos of the face. No. 108, *The Cricketer*, is full of energy. The action and feet of the cricketer are full of life and character. Although it is but a sketch from nature, hardly developed beyond that stage, it won for the painter a French Medal of Honour in 1855, and at the Bernal sale went to Mr. Agnew for 818*l.*, for, if we remember aright, Mr. Bishoffsheim. Were not its composition over-crowded and some of its parts rather laboured, the admirable *Girl plucking a Fowl* (109) would be equal to No. 104. There is over-much heat and brownness in the darker shadows (which have too little of the pearl); still it is a masterpiece of the first water. Intensely true and good, a capital specimen of Hunt's feeling for humour, is the large drawing of two boys meeting in a *Cold Morning* (112). *The Blessing* (113), which the Fine-Art Society engraved with much success, is one of Hunt's serious pieces. The farmer's face is profoundly touching. Nothing here is better drawn or more finely modelled. In a few inches here is style worthy of a great Italian master.

No. 116, *Landscape*, brings us to G. Barret's artificial and mannered yet brilliant art. It is one of his most natural efforts, though scenic in sentiment and rather flat. No. 119 gives Barret's notions, founded on Claude, of a *Classical Landscape*, and is—within the narrow limits of a somewhat effete conventionality—excellent. Bonington's *Paris* (123) represents happily his pure and brilliant manner; it is one of a numerous class of drawings made after peace opened the Continent to our painters. *Venice* (124), by James Holland, is a lovely drawing. No. 126, called *Landscape*, and representing the view from the Castle Rock at Lynton by moonlight, is a capital specimen of Turner of Oxford. Monumental and grave in sentiment, rather than natural, it would be still more welcome if the clouds were not even more woolly than nature, which inclines that way at such a time, requires. *Venice* (128) is a second fine James Holland, a drawing of a kind that only Turner surpassed. Its pearly colours and the soft light upon the distant buildings are especially

charming. George Robson's *Gap of Dunlo* (130) is very fine in its scenic way. His *Durham* (131), though the massed buildings are thin and lean, is dignified and expressive.

We shall pass Havells, Boningtons, and two more Robsons in order to reach Mr. Humphrey Roberts's *Greeting in the Desert* (137), the first of an exceptionally remarkable assembly of J. F. Lewis's works. The *Mendicant* (141) belongs to Mr. Birket Foster, and is remarkable even among Lewises for the brilliancy of its lights contrasting with the clear depths of its shadows; it is, too, softer than most Lewises. No. 142, *The Reception*, is Mr. Holland's renowned interior of a harem, the execution of which, one of the marvels of the brush, is brilliant and elaborate, yet broad and pure. The figure of the negro who introduces the new-comers, and those stately and nobly clad dames themselves, even more than the voluptuous ladies of the house, who recline on cushions placed in the bay window, where their semi-dianaphanous garments are dotted all over with spots of glowing light, enchant the artist, who knows the difficulty of making elements so splendid and complex look so broad and simple. The delicacy and finish, firmness and veracity of the features are perfectly astounding. *Lilium Auratum* (143) is another renowned example of Lewis's skill in dealing with light and colours the most vivid and harmonious. This admirable picture of sunlight is, as Lewis's exteriors are apt to be, a little hard; it is the original drawing for the much larger picture in oil we admired at the Academy in 1872. *The Harem* (144), the property of Mr. Birket Foster, is exceptionally brilliant and firm even for Lewis.

The group of Samuel Palmer's drawings are each and all of them the works of a true artist and poet, whose sentiment, colour, and technical motives belong to "the Dorian mood." *Lycidas* (139) is a poem in itself; nothing could be finer than its fiery sunrise and deep, clear shadows. If not more poetical, No. 140, *The Golden Hour*, is still better, because its colour is purer, its illumination even more delicate and intense, and perfectly homogeneous and harmonious in those tones and tints on the beauty of which Palmer rightly relied for the full expression of his purpose. Among its charms are the gorgeous lines of the flushed cirri set in a sky of pale pure blue which is visible between the radiant clouds. Still more lovely are the flashing lights and dark, mysterious reflections on the stream between rocky banks which divides the dignified and beautiful picture. *Tityrus restored to his Patrimony* (145) is a similar subject, but quite independent and differently treated. The mysterious wealth of shadows which attends the coming twilight as it spreads upon the enormous plain is most impressive. Few masters have illustrated the poetry of such scenes as this with so much subtlety and in so grand and grave a style, not one has surpassed Palmer in his own line. Except in the famous 'Tardus Baculans' itself, even Palmer never went beyond 'The Golden Hour' and 'Tityrus restored to his Patrimony.'

Our last group represents Frederick Walker, the latest master of the English school of water-colour painting. Fourteen drawings (Nos. 147 to 160) comprehend his best work in their line. *The Wayfarers* (147) is, indeed, rather a weak rendering of a motive of less than ordinary value which gained little when produced in a large oil picture, but No. 148, *Waiting for Papa*, although rather thin and weak in colour, and still more so in tone, charms us by its delicacy, pearliness, solidity, and finish. The most choice portion of the design is that which deals with the different degrees of shyness exhibited by the children who are presented to each other. The carnations seem to have faded. Ought they not to be restored? The middle distance in *The Old Farm Garden* (150) is a little lacking in solidity, no uncommon

shortcoming in a Walker. It is decidedly flat, while much of the rest of the drawing is thin, spotty in colour, and deficient in force. It is easy to forgive such faults as these while we study the charming colour of the parts beyond the old garden wall and the figures of the girl who is knitting and the cat who gambols with the knitter's ball of thread. These parts are solid, vigorously touched and finely drawn, full of spirit, character, and grace. In Mr. Holland's *Girl driving Geese* (151) are seen all the resources of Walker's full yet delicate palette, and also his exquisite touch and rare sense of harmony in tone and colour. The whiteness of the geese is the ruling element in one of the most delicate chromatic schemes these walls have ever displayed. *The First Swallow* (152), Mr. Agnew's charming piece, will, owing to its situation here, receive less admiration than it deserves. Mrs. Quilter's *Summer* (153), a garden scene, aims at power in tone and light, and fails from lacking contrasts of light and shade; the execution is rough and unsound. Here Walker's powers were beginning to fail. No. 154, Mr. Humphrey Roberts's very noble drawing of *The Vale of Rest*, a version of the large oil picture which in 1872 we were delighted to praise, possesses even finer harmonies of light and tone than that capital work. The figures are not less complete and admirable, and the golden twilight of the afterglow is broader and more solemn in its beauty. Here the artist is at his best. A group of mushrooms (155), belonging to the same collector, is the only study of such a subject we could put on a level with what W. Hunt achieved. *Philip in Church* (156) belongs to Mr. H. Tate, and is rightly accepted as the most famous of all the painter produced in the way of *genre* pure and simple. It is charming in every technical respect, except the comparative weakness of the carnations (looking at which makes us wonder if Walker used that most untrustworthy of pigments carmine) and the blackness of the shadows. The design would be simply perfect if "Philip" were a little more masculine; nothing could exceed the pathos of his attitude and face, or the pure grace of the little girl at his side. *The Ferry* (158), one of the most lovely of modern drawings, belongs to Mr. F. Lehmann, and illustrates Walker's delight in the afterglow. Soft and silvery, yet very warm, it is pure, graceful, and broad in every element, and could not be more homogeneous in tone and tint. The tender sentiment of this drawing and the natural gracefulness of the figures, from the girl who sits in the boat to the youths on the shore, have not a little that is Raphaelesque.

In nothing but the thinness (so that it looks like stained glass without its glow and brilliancy) of the woman's and the boy's figures in front of *The Fishmonger's Shop* (159) is that picture less than perfect. There is abundance of lovely colours in the fish heaped on the show-board of the old shop or hanging over it; the red pan in the foreground, and the figure of the man who is leaning over the board, are such as A. Van Ostade loved to paint. It seems to us that in 'The Vale of Rest,' 'The Ferry,' and 'The Fishmonger's Shop' we have the best of Walker's finished works. Unfinished ones there is no need to take account of. Of the three before us, the second, being the most complete, is, in its narrower way, the most successful and the finest. The first, having the highest motives and a tragic pathos not aimed at in the other drawings, is doubtless the most impressive and interesting, and in these great merits superior to the others; while the third, in succeeding with a technical problem which is far more difficult than anything either of the other two endeavours to solve, is most instructive, and at the same time it is hardly less delightful than 'The Ferry' itself. In the whole series of drawings it is easy to see that the painter's immediate model was Sir John Millais.

THE PORTRAIT OF CHATTERTON.

February 14, 1891.

IN the current number of the *Athenæum* Mr. Deffett Francis states that in 1835, at his instigation, the portrait of an unknown was christened 'Thomas Chatterton,' was sold as the poet's likeness, and subsequently was engraved and published as Chatterton's portrait. Mr. Francis continues: "The fraud did not end here, for Parkman [a fellow conspirator] made a small copy—the picture now in the Guelph Exhibition." If the statement made by Mr. Francis be true, why has he kept silence all these years? What explanation has he to offer for his participation in this series of frauds—frauds on the purchasers of the pictures and on the public who have bought copies of them? He animadvert upon the conduct of John Dix, whose 'Life of Chatterton' is a valuable work, but how can he exculpate himself from his share in such proceedings as he narrates?

Perhaps it is the memory only of Mr. Francis which is at fault. As a matter of fact he is retelling an old tale, but with important variations—a tale from which the name of Mr. Francis was originally omitted. In 1837, said the George Burge referred to by your correspondent, a portrait was bought at a broker's named "Beer." At the back was painted "F. Morris, aged 13," and the portrait was subsequently recognized, says the old version, as that of the son of Morris, the portrait painter. The purchaser, for reasons needless to comment upon, painted the name of Chatterton over that of Morris. As Chatterton's portrait the picture was sold, engraved, and published.

It is difficult to believe in the verity of either of these legends. There are various reasons for believing in the authenticity of the portrait published by John Dix, and until Mr. Francis can adduce corroborative evidence of his story he must expect his memory to be deemed faulty.

JOHN H. INGRAM.

Fine-Art Gossip.

At a general assembly of the Society of Painters in Water Colours, held on the 18th inst., the Earl of Carlisle was elected an Honorary Member, Mr. Charles Robertson a Member, and Messrs. Charles E. Fripp, E. R. Hughes, and Thomas M. Rooke Associates.

At Mr. Dunthorne's may be seen a number of drawings made in Normandy by Mr. C. J. Watson. At the Fine-Art Society's Gallery the collection of drawings by Miss Kate Greenaway is exactly such as all her admirers could wish to see. They are more than one hundred and fifty in number. In the same place are more than a hundred drawings by Mr. Hugh Thomson, illustrating with exceptional grace and spirit 'The Vicar of Wakefield.' Admirers of Meissonier should not omit to see the fine and nearly complete collection of etchings and engravings after that artist's works. It is an admirable collection, not perfect, but valuable as illustrating the genius of the great artist, as well as the transcendent skill of the brilliant and learned modern French school of engraving. Messrs. Thomas Agnew & Sons have formed in their gallery, Old Bond Street, a very rich collection of English water-colour drawings, three hundred and twenty-one in all, of high interest and varied merits, comprising few of inferior quality among a body which no amateur should omit to study.

If any representations of ours have weight with the authorities of Liverpool they will buy for the art gallery of their city Mr. W. Holman Hunt's noble 'Triumph of the Innocents.' It seems to be alleged, and not without some justice, that the face of the principal figure is uncomely and deficient in spirituality, while the attitude of Joseph, though appropriate and expressive, is uncouth. Admitting, for the sake of argument, that these defects are

even greater than has been alleged, how can it be said that they render the picture an undesirable possession for the gallery? If nothing but perfection in design and execution suits the Walker Art Gallery, let everything already there be turned out and a cast of the Theseus placed in the middle of it, to go in turn when some one discovers that the nose of the statue is broken and the hands and feet are lost. The merits of Mr. Hunt's picture are the high poetry of its conception, the originality and beauty of its effect, the splendour of the idea (manifest in the radiant spirits of the infants following the Holy Family in their flight), the impressive pathos of the landscape, and the unsurpassed technique of what, with all its shortcomings, is a magnificent instance of the more serious art of the nineteenth century.

A GENERAL meeting of the Hellenic Society will be held at 22, Albemarle Street on Monday, when Prof. Gardner will read a paper on Schliemann's life and work, and Mr. R. W. Schultz one on the Erechtheum.

THE Burlington Fine-Arts Club has formed a collection of prints illustrative of the French revival of etching.

It is said that the annual Congresses of the British Archaeological Association will be no longer managed by Mr. G. R. Wright, but by Mr. Loftus Brock and Mr. de Gray Birch. The Congress this year will be held at York, and not at Scarborough, as originally intended.

Gloucestershire Notes and Queries will now be edited by Mr. W. P. W. Phillimore, in succession to the Rev. Beaver H. Blacker, M.A., by whom it was commenced in 1878, and by whom it was edited until the time of his death in November last, just after the completion of the fourth volume. The new series will be illustrated, and the typography somewhat improved. A volume of antiquarian and natural history gleanings, reprinted from the *Hampshire Independent*, is announced for early publication by Mr. Elliot Stock, under the title of 'The Hampshire Antiquary and Naturalist.'

WE have to record the death of the celebrated marine painter M. Jongkind. He was born in Holland in 1822, but studied art under Isabey, and from 1848 he had for many years contributed to the Salon scenes taken from the coast from Normandy to Holland, views of the Seine, and pictures of Dutch canals. He was a great admirer of Turner.

THE deaths are announced of two Parisian architects of reputation—M. A. A. Lenoir, secretary of the École des Beaux-Arts since 1862, and M. T. F. J. Uchard. M. Lenoir, the son of the well-known Alexandre Lenoir, proposed in 1833 the erection of an historical museum, which ended in the establishment, under his auspices, of the famous Musée de Cluny. He was the author of a number of archaeological works, and obtained the Legion of Honour in 1845, and was made an Officer in 1862. He was elected a member of the Académie des Beaux-Arts in 1869. M. Uchard was a pupil of Delannoy and Guénépin. He obtained the Grand Prix de Rome in 1838, and for many years was one of the architects of the city of Paris. He was awarded the Legion of Honour in 1861.

THE English School at Athens has obtained permission from the Greek ministry to excavate the Temple of Demeter, situated in the territory of Gortys in the Peloponnese, and the ancient theatre of Eretria in Euboea.

DR. DÖRPFELD has returned to Athens from Magnesia, and reports that the German School has explored the whole enclosure of the Temple of Apollo, in which many inscriptions were found. Around it stood porticoes and buildings for the functionaries of the sanctuary. The excavations at the theatre have proved its resemblance to the theatre of Tralles, and that it was altered in Roman times.

It is said there is a probability that Count d'Hulst will be appointed Inspector of Ancient Monuments in Egypt.

MUSIC

THE WEEK.

ST. JAMES'S HALL.—London Symphony Concerts.
CRYSTAL PALACE.—Saturday Concerts.
COVENT GARDEN THEATRE.—'Elijah.'

WHATEVER may be thought of the peculiar tastes of amateurs, it is more than ever apparent that the music of Beethoven and Wagner is infinitely more attractive than that of any other composers, so far as regards orchestral concerts. The most fervent admirers of these masters would be loth to admit that the special, we might almost say the exclusive, favour accorded to them is a healthy sign, but it is a fact not to be ignored. At the fifth of Mr. Henschel's Symphony Concerts, on Thursday last week, St. James's Hall was filled with an eager and enthusiastic crowd, the date being the eve of the anniversary of Wagner's death, and the programme a compilation of excerpts from the master's music-dramas, with Beethoven's 'Eroica' Symphony as a central feature in the scheme. Perhaps on no previous occasion has Mr. Henschel's skill as a conductor been so favourably displayed as in the last-named work. It was not an ideal rendering, but it was highly intelligent, and on the whole satisfying. The preludes to 'Die Meistersinger' and 'Parsifal' were, however, coarsely played, the blaring of the brass in the first-named piece almost obliterating the delicate and polyphonic writing for string and wood wind. On the other hand, a truly delightful rendering of the monologue "Was duftet doch die Flieder" and the succeeding duet from the second act of 'Die Meistersinger' was given by Mr. and Mrs. Henschel, the former artist exactly expressing the playful yet tender manner of Hans Sachs towards Eva.

Last Saturday the Crystal Palace concerts were resumed in what may be termed a highly successful manner, the attendance being large and the performances unexceptionable. Miss Rosalind Ellicott's dramatic overture, produced at the Gloucester Festival in 1886, occupied the first place in the programme. As we said at the time, it is a musicianly, well-balanced, and well-scored work, and the themes are pleasing if not particularly original. Another novelty was the first of Bizet's suites formed on themes from 'Carmen.' The more important items were Beethoven's Pianoforte Concerto in B flat, No. 2, and Schumann's Symphony in D minor, No. 4. The first-named work had not been heard at the Crystal Palace, nor, so far as we are aware, in London, for twenty years. The only possible reason for this neglect is that the concerto is less representative of the true Beethoven manner than any of its companions, which is to be accounted for by the fact that though called No. 2 it is really the composer's first effort of its kind, and was written not later than 1795. As abstract music it is remarkably bright and pleasing. If the first movement is thoroughly Mozartian, the second and third contain touches characteristic of Beethoven, the final rondo being particularly genial and humorous. Herr Stavenhagen's playing

was quiet and unpretending to a fault; but probably this was intentional, as being suited to clavier music of the Mozart period. If possible Mr. Manns's orchestra excelled itself in the symphony; a finer rendering of a glorious work was never heard, even at the Crystal Palace. The operatic selections contributed by Madame Fanny Moody and Mr. Charles Manns were, perhaps, scarcely suitable, but they were tastefully rendered.

It is just over a century and a half ago that Handel commenced his oratorio performances in the King's Theatre, and the practice of giving sacred works in the principal London theatres during Lent continued regularly for fully a century. But after Handel's time public musical taste in this country declined rather than advanced, and the so-called Lenten oratorios degenerated into miscellaneous concerts, in which selections from Handel's masterpieces were brought into association with music of a far lower type. Many persons now living can recollect performances of 'Israel in Egypt' with scenic accessories. After the establishment of the Sacred Harmonic Society the theatre performances declined, but it is incorrect to say that they were wholly abandoned. When Alfred Mellon conducted the Promenade Concerts, one night a week was generally set apart for sacred music, and within recent years performances of 'The Messiah' have been given at Covent Garden under the direction of Mr. Gwyllyn Crowe. It may safely be said, however, that never in the history of this form of art has an oratorio been given in a London theatre on so complete a scale as that of 'Elijah' last Saturday night. Mr. Augustus Harris is thorough in whatever he undertakes, and he rightly recognizes that amateurs will not accept slovenly or inadequate renderings of familiar choral works. The choir of nearly five hundred, collected by Mr. John Stedman, is a splendid force, and it was only prevented from doing its work to perfection by a faulty arrangement of the orchestra, which prevented a portion of the singers from seeing the conductor. As regards the soloists there is little to be said, as they all repeated familiar tasks. Mr. Watkin Mills's Elijah has now developed into a really fine performance, and Miss Anna Williams, Miss Marian McKenzie, and Mr. Lloyd sang in their accustomed artistic manner. The subordinate parts were efficiently rendered by Miss Florence Bethell, Miss Lizzie Neal, Mr. Maldwyn Humphreys, and Mr. S. Heath. This evening Mendelssohn's 'Lobgesang' and Rossini's 'Stabat Mater' will be performed.

'IVANHOE' AND ARCHEOLOGY.

Arts Club, Hanover Square.

SOME of late have made light of the stage labours of the late E. W. Godwin, but the present production of 'Ivanhoe' is calculated to impress one with a sense of the value of his work and a lively regret for his loss.

As it is claimed for the opera that no expense has been spared on its production, and as it seems that any mistakes arise from lack of knowledge rather than want of zeal, it is perhaps worth while to point out one or two matters that very much require amending.

To begin with the banquet—a Saxon or twelfth century hall would be fitted with a dais

at one end, on which would stand the high table, and down each side of the hall would be long movable boards on trestles. The retainers would sit on benches, probably fixed to the wall, and in the centre of the hall would be the open fire on a large hearth, the smoke from which would find its way up through the roof. The space inside the tables would be occupied by jesters, minstrels, and serving men, and those at table would sit on the outer side of the table only. Stage requirements will probably interfere with the proper arrangement of dais and open fire, but the scene would gain if only the outer sides of the two long tables were occupied and the obtrusive table in the middle removed. The knocking at the door is Shakespearean, but visitors might have knocked a long time at the outer gate without being heard inside the hall; why not substitute the horn which would actually have been used?

In the tourney scene many of the dresses are needlessly crude. There is no reason to suppose that at this period red cloaks were used with green dresses. Early illuminations show very crude colours, but there is every reason to suppose that this was owing to the limited means of the draughtsmen rather than the want of taste of the day. At any rate, there is surely no need to choose bad specimens for reproduction. The bright blue-green of Rowena's underskirt is a colour probably unknown to antiquity, and the same lady's two caps, firstly pink and secondly bright green, are simply outrages. Much the same may be said of Maid Marian's very intrusive crimson hood and Cedric's unembroidered and unlined scarlet mantle.

Mr. Carte should consult some of Sir John Gilbert's drawings for the kind of horse used by knights. If he could bring Sir Brian and Sir Wilfred in on brewers' horses the effect would perhaps be good, but the undersized, natty little circus horses simply provoke irreverent laughter.

The same may be said of the combat with the swords, which would obviously be quite inefficient against the mail armour. Surely Ivanhoe might be borne in as the victor, and on men's shoulders if necessary for stage effect; as it is, one feels that Sir Brian has been most unfairly treated, since he comes off safe and sound, whereas Ivanhoe is evidently on the point of collapse. In the story Wilfred's hurt is taken in the final *mêlée*, and not in the joust with Sir Brian. Though outside the object of these remarks, I should like to suggest that the removal of Ivanhoe's helmet, Rowena's cry of "Wilfred!" and Ivanhoe's fall should be simultaneous, and bring the curtain down with a run. At present a first-rate "curtain" is spoilt.

A venison pasty is not a pie, though the error is a common one, but venison meat cooked in an incrustation of paste; the pie form is more suitable for a cold viand and for stage purposes. I noted with pleasure that King Richard helped himself with his fingers, as he certainly would have done.

In children's picture books the king is usually represented in royal robes and crown, but surely it is a little too much to bring Richard on in the last act in crown and robes that he could not possibly have worn except in Hall. Are we to suppose that he robed outside or came in a litter? He might wear a coronet on his helmet and a surcoat embroidered with the royal arms, but these must not be the leopards, as these were of later date. This may seem hypercriticism, but the king's appearance in this scene has been a good deal laughed at.

I say nothing about matters that obviously cannot be altered; but such things as I have mentioned may easily be amended.

RALPH NEVILL, F.S.A.

Musical Gossip.

At the second of Señor Albeniz's chamber concerts, held in St. James's Hall on Thurs-

day last week, a good performance was given of Schubert's Trio in B flat, Op. 99, by the concert-giver, Señor Arbos, and Mr. W. H. Squire; Señor Albeniz played Beethoven's 'Moonlight' Sonata; and Miss Marguerite Hall and Mr. Hirwen Jones were the vocalists.

VERY few remarks are required concerning the Popular Concerts on Saturday and Monday. On the former occasion Mozart's Quintet in c and Rheinberger's Pianoforte Quartet in E flat, Op. 38, the only work by this composer which appears to be generally esteemed in this country, were the most important items in the programme. Herr Joachim gave his annual performance of Bach's Chaconne, and Mr. Max Pauer, who made his first appearance this season, played Chopin's Allegro de Concert in A, Op. 46, with fair effect, though no pianist equals M. de Pachmann in this work. Mr. Orlando Harley was acceptable as the vocalist.

On Monday Mr. Max Pauer was again the pianist, and introduced a Toccata in G by Rheinberger, Op. 12. It is a cleverly written piece, with canonic and other contrapuntal devices in obvious imitation of the style of a former musical epoch, but on the whole it is rather dry and uninteresting. Mr. Max Pauer's style has matured, and he now plays in a broader and more intellectual manner than at first, though, of course, such trifling works as he selected at these concerts were not sufficient to enable listeners to judge fully as to his present abilities. The concerted items in Monday's programme were Beethoven's Quartet in E minor, Op. 59, No. 2; two movements from Spohr's Violin Duet in D, Op. 67, No. 2; and Mendelssohn's Trio in C minor, Op. 66. Mr. Hirwen Jones sang airs by Gounod and Schubert in a pleasant and refined manner.

THE programme of the chamber concert given by the Royal Academy of Music in St. James's Hall on Monday afternoon was not without features of interest. One of these was Wesley's fine motet "Sing aloud with gladness," though a more equal balance of parts was needed to secure the proper effect. Raff's clever Chaconne, Op. 150, for two pianos, was remarkably well played by Misses C. Taylor and E. Purvis, and much promise as a pianist was also shown by Mr. Cuthbert Cronk.

THE pianoforte recital of Mr. Max Pauer at the Princes' Hall on Wednesday afternoon again showed that the young executant has much improved since he was last with us. The varying moods of the composers represented were not always clearly expressed, but much advance was displayed in this matter, and as regards touch and clearness of execution the playing was faultless. Mr. Pauer was heard to less advantage in Beethoven's Sonata in E, Op. 109, than in Bach's Toccata and Fugue in F sharp minor; Schumann's Études, Op. 10, Nos. 4 and 6; and Mendelssohn's Prelude and Fugue, Op. 35, No. 5, and Étude, Op. 104, No. 2. All these were rendered to perfection. The name of Chopin was conspicuous by its absence, and the programme generally was unhackneyed.

On Thursday last week, at the Royal Institution, Dr. Hubert Parry commenced a series of lectures 'On the Position of Lulli, Purcell, and Scarlatti in the History of the Opera,' with illustrations played by a string band of fourteen students from the Royal College of Music.

MR. SIMS REEVES'S final appearance in public is fixed for May 11th at the Albert Hall. On this occasion Madame Christine Nilsson will emerge from her retirement and take part in the concert, which will be under the direction of Mr. Ambrose Austin.

MR. AUGUSTUS HARRIS is contemplating the production of Mascagni's successful opera 'Cavalleria Rusticana' at Covent Garden. The opera season, which will commence on April 6th, promises to be the longest since 1874, when Mr. Mapleson was in possession of Drury Lane.

THE annual festival of the Royal Society of Musicians will take place at the Hôtel Métropole on April 29th. The chairman will be the Earl of Lathom.

THE promised production of 'Lohengrin' at Rouen took place a fortnight ago at the Théâtre des Arts, and has proved remarkably successful, the work having been already performed five times.

CONCERTS, &c., NEXT WEEK.

MON.	Popular Concert, 8, St. James's Hall.
TUES.	Miss Florence May's Concert, 8, Royal Academy of Music. Mr. William Carter's Performance of 'Elijah,' 8, St. James's Hall.
WED.	Master Gerard's Violoncello Recital, 3, St. James's Hall. Misses Marian Bateman and Emile Finney's Recital of Instrumental and Vocal Music, 3, St. James's Hall.
THURS.	London Juilliard Concert, 8, St. James's Hall. Performance of Gounod's 'Mock Doctor' by Students of the Royal Academy of Music, 2.30, Avenue Theatre. Señor Albeniz's Concert, 3, St. James's Hall. London Symphony Concert, 8, St. James's Hall.
FRI.	Concert in Aid of a Charity, 8, Princes' Hall. Royal College of Music Orchestral Concert, 8, Alexandra House.
SAT.	Popular Concert, 3, St. James's Hall. Crystal Palace Concert, 3. 'The Golden Legend,' 8, Covent Garden Theatre.

DRAMA

THE WEEK.

GLOBE.—Revival of 'The Parvenu,' a Comedy in Three Acts. By G. W. Godfrey.

OLYMPIC.—Afternoon Performance: 'A Yorkshire Lass,' a Drama in Four Acts. By Willton Jones.

THE revival at the Globe of 'The Parvenu' brings once more before the public a favourable specimen of the light and effervescent comedy of modern manners, which has now been abandoned by those who write for the stage. In the world which Robertson, Alber, and Mr. Godfrey depicted life is principally sunshine. Souls are seldom stirred to their depths—if, indeed, they have any depths to which to be stirred—pretence and vulgarity are the nearest approach to wickedness, and fairy godmothers are always at hand to furnish Cinderella with the gifts that shall win her the prince of her choice and make her "happy ever afterwards." Very far from this religion or heresy have we now departed. Engaged as we are with psychological problems of womanhood, it is not unpleasant to contemplate again the pieces with which, under protest, we were once childish enough to be amused. The veriest gourmet can partake "once in a way" of simple fare, and even find it not unpalatable, and, in spite of the fact that fairy tales are now being scientifically docketed, their perusal has not wholly lost its attraction.

'The Parvenu' accordingly has not forfeited its power to amuse or to please. In a sense, it has not much aged. With a competition so fierce as now prevails among those who supply dramatic pabulum, effective scenes are turned inside out, twisted and changed, with the effect that an original idea or scene when reproduced seems to be plagiarized from the works of which it is itself the origin. In common with other plays 'The Parvenu' has suffered in this fashion. Its dialogue, however, portions of which may be traced in the last new comedy, remains bright, and its scenes of equivocation are still amusing. Flimsy as is the plot and simple as are the devices employed, more than one of the situations is excellent. For a young lady expecting her lover to climb into a high tree and listen to his conversation is a proceeding both unconventional and indefensible. One would not readily, while in the mood to be easily amused, miss the scene in which a maiden perched in such fashion takes to herself the unfavourable

comments passed upon a racehorse. Other scenes are scarcely less happy, and the play, if only as a reactionary experiment, is welcome.

When first produced, nine years ago, it was assigned what would now be considered a strong cast. More than one of its exponents, all of them at that time belonging to what was considered the young school of existence, has disappeared. Others would no longer stoop to the parts they then played. In one or other of the categories come Mr. Forbes Robertson, Mr. G. W. Anson, Mr. John Clayton, and Mrs. Gaston Murray, the remainder of the cast being made up of Mr. H. Kemble, Miss Marion Terry, and Miss Lottie Venne. The new cast is less strong. Mr. Paulton, however, gives a striking version of the parvenu; and Miss Lucy Buckstone, Miss Laura Linden, Miss Fanny Coleman, Mr. Ian Robertson, Mr. Charles Sugden, and Mr. William Herbert may be credited with assigning recognizable and lifelike physiognomies to characters that are amusing and well conceived.

Though to some extent a thing of shreds and patches, recalling now one play and now another, 'A Yorkshire Lass' has one or two scenes that are theatrically effective. Its incidents are melodramatic, and its dialogue is at times unconsciously comic. Miss Eastlake was not very successful as the heroine. Mr. A. Bouchier, Mr. Macklin, Mr. George Belmore, Miss Gertrude Warden, and Miss Kate Phillips imparted some *vraisemblance* to conventional characters, and obtained for the whole a favourable reception.

Dramatic Gossip.

MANY theatres have been closed during the whole or a portion of the past week, or will be closed during that which is forthcoming. Mrs. Lancaster-Wallis's occupation of the Shaftesbury is at an end, and the house is shut until arrangements have been made with a new lessee. The Globe was shut for rehearsals on Monday and Tuesday; and the Court, in order to admit of a rest for Mrs. John Wood, has arrested performances for two or three weeks. Mrs. Langtry meanwhile will shut up the Princess's to-night, to reopen it when the preparations are complete for the production of 'Lady Barter.' The St. James's shuts during the first three days of next week for rehearsals of 'The Idler.' The Haymarket will close on Monday, when Mr. Tree takes the chair at the anniversary dinner of the Dramatic and Musical Benevolent Fund.

A JOINT management of Drury Lane and Covent Garden in the days when both were patent theatres is not unknown in stage history, though instances are rare of any prosperous result attending the combination. Mr. Augustus Harris may, however, claim to be the first who to the responsibilities of these two houses has added the direction of Her Majesty's, or, as it was formerly called, the Opera House. All three theatres are in his hands. Her Majesty's, it is said, will be devoted to concerts, at which the singers at Covent Garden will be heard when not engaged in opera.

MR. HENRY ARTHUR JONES has been lecturing at St. Andrew's Hall, Newman Street, upon play-making. His lectures are something more than the *causeries* with which French dramatists and critics occasionally favour the public. They are desperately earnest. To the theories which Mr. Jones advances on dramatic art his plays come as illustrations. Without wishing to discourage a zealous and an intellectual worker,

we would ask Mr. Jones whether there is not some slight fear that the public may mix up his two professions, and look for—or, more lamentable still, find—the lecturer in the dramatist.

'SUMMER CLOUDS,' a one-act comedietta of an old-fashioned and goody-goody type, has been added to the bill at Toole's Theatre, which it does not greatly strengthen. Mr. Neville Doone is the author, the actors including Mr. Herbert Basing, Mr. P. Cunningham, and Miss Eugénie Vernie.

MISS SOPHIE EYRE has returned from America, and is on the look out for a theatre with a view to the revival of Boucicault's 'Formosa.'

'TURNED UP,' a three-act farce of Mr. Mark Melford, has, after a brief interval, been revived at the Strand Theatre. It is a hopelessly preposterous work, in which Mr. Edouin as a half-drowned undertaker is exceedingly droll. Mr. Maltby, Mr. Fawcett, and Miss May Whitty assign much briskness to the interpretation, and the whole goes with spirit.

ON Tuesday afternoon the season of dramatic representations at the Crystal Palace began with a performance of 'Our Regiment' by the company at present holding possession of Toole's Theatre.

'LADY DELMAR,' the recently published novel of Mr. Thomas Terrell and Miss T. L. White, has been dramatized by Mr. Sydney Grundy. On the production of the play Miss White will, it is said, play the heroine.

TO CORRESPONDENTS.—F. W.—M. S.—H. C.—A. S.—T. T.—received.

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